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TO PETER



## PREFACE

THE art and practice of Press photography may not interest the average man in the street, but there are numerous amateur photographers who often express the desire to know how to get one of their pictures accepted by some of the legion of papers and journals that use photographs in one way or another. No doubt the majority of these amateurs seek to know something of the art of Press photography so that they may have the "thrill" of seeing their work in print and also the pleasure of earning an occasional half-guinea or so towards the expenses of their hobby, but there are others who, being keenly interested in photography for its own sake, aspire to the art and practice as a means of livelihood. It is for the latter in particular that I have "creamed" my experience as a working free lance operator and as a student—by inclination as well as by necessity—of the illustrated Press.

When desire led me out on the professional road I looked round for a textbook that would give me much needed guidance on the way, a book that would not only tell me "What to Do," but "*How to Do It*" I searched in vain. I learned the *practice* only after much tiring spade work, unguided study and operating, which often resulted in "Editorial Regrets."

What I have learnt since those days I have set down in the following pages in the hope that the information will be as acceptable to would-be operators now as it would have been to me in days long past. The work is complete only as far as my professional knowledge and literary ability can make it, but I venture to think that it will be of some assistance to aspirants. Should it also be of some little help to operators who are already established, then its place on bookstall and bookshelf may be justified.

The photographs which illustrate the work have been

chosen with care. With the exception of the two very remarkable motoring pictures on pages 55 and 87 I have refrained from reproducing any photograph that rarely comes the way of the average operator. The purpose of the book is not to teach the would be pressman to rely upon remarkable pictures but rather to train him to see all that are *saleable*. Scoops are sure cheque bringers but they are rare they come only at long intervals but saleable pictures can be secured every day.

The publication of this book is due to the encouragement and very valuable material assistance of Peter to whom it is dedicated and I here record my sincerest appreciation and thanks for that encouragement and help without which it would not have been written.

My best thanks are also given to my brother G W B who secured a good many of the photographs reproduced to the Editors of the *British Journal of Photography* for kind permission to make extracts from my regular series of Press Photography Notes in that excellent weekly and to Mr F R Logan FRPS and Mr J R Bambridge MSc for very courteously contributing the interesting histories to their respective remarkable photographs.

BELL R BELL

Focal plane of the *British Journal*  
of Photography

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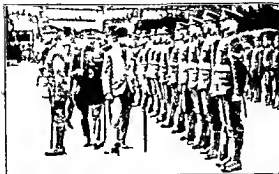
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*Type (a)*

## THE SOMETHING HAPPENING



## H.R.H. INSPECTS THE GUARD

Reproduced in the *Daily Mail*, the *Daily News*, the *Pall Mall* and the *Daily Telegraph*

*Type (b)*

## THE EFFECT OF SOMETHING THAT HAS HAPPENED



## IN THE TRACK OF THE GALE

Reproduced in the *Daily Mirror*, *Daily Sketch*, *Daily Graphic*, *Daily Mail*, *Daily Express*, *Daily Chronicle*, *Morning Post*, *Standard*, *Independent*, *Bulletin*, *Edinburgh Free Press*, *Dispatch*, *News*, and *Chronicle*, *Northern Echo* and the *Chilcham Newspaper*

(b) Effect of something that has happened

(c) The purely novel

(d) The purely picturesque

A photograph which shows something happening or the effect of something that has happened is the news picture proper that is it conveys news. As I do not intend to write at length on the different types I shall refer my readers to the four photographs on pages 2 and 3. These will I hope explain themselves and the class to which they belong.

The first (a) depicts the Prince of Wales inspecting a Guard of Honour when his activities were even more fully noted in the newspapers than they are to-day. He had great news value and this photograph was accepted by four papers despite the fact that a battery of staff agency and free-lance operators was present and all had their quota of sales of a similar picture.

The picture of the wrecked building is a striking example of type (b). At the time this was taken a gale was raging throughout the country and consequently any good photograph that showed the havoc wrought enjoyed a ready sale.

The "something novel" photograph is well illustrated by *Strange Playmates* (c). I do not think I need say more than refer my readers to the picture itself and the fact that the animals represented are a badger, a cat, a foxhound and a terrier.

Reproduction (d) serves well to define the meaning of the purely picturesque news photograph. Though it may have practically no news value a picture of this sort is often readily accepted by editors for the reason indicated by the Art Editor of the *Daily Dispatch*—as an occasional relief from the everyday type of picture.

In practically all papers the four types of photographs are required but in those which do not dispense news types (a) and (b) must either instruct or amuse. That is the only difference.

### Abilities Required in the Press Photographer

The abilities required in any person who contemplates taking up Press photography as a means of livelihood can be summed up concisely in the phrase—A nose for news.

would be Press photographer can develop the ability to recognize news when it comes within his hearing or vision

Having an eye for pictures does not mean that one must possess the much talked of 'artistic temperament'. Indeed if the Press photographer has the latter quality so strong that he cannot sink it at a moment's notice he will find it a hindrance and not a help, for many a time he is compelled by force of conditions to make an exposure when he knows instinctively that setting light etc are all wrong artistically. Should his aesthetic sense revolt nothing will remain for him but to seek to conquer in another sphere wherein his temperament will be allowed fuller play.

Of course I do not mean that the pressman has no need of art. Indeed far from that, there are occasions when a picture can be greatly increased in monetary value if the photographer can make the utmost out of it artistically and yet retain every bit of its news value. But generally speaking news is of first importance and every picture must be viewed in that light. If both news and art can be served then by all means incorporate them in the photograph.

The secret of Press photography lies in the eye for pictures so the extent of an operator's experience and success is measured by it. The modern pressman must be able to see picture possibilities in practically every bit of news.

Of course the majority of news photographs are what one might call direct news that is they have been taken for the simple reason that the particular events actually happened most probably were previously known as likely to happen and because they had some obvious news value. But dozens of photographs reproduced in the course of a year are the result of staff and free lance operators seeing beyond their news noses and using the eye for pictures in a marked and sometimes startling way. If the newspaper reader could learn the history of some of these pictures he would be astounded not so much at the technical skill required to get them as at the ability to see the picture possibilities of the particular bit of news. It is this ability that counts for so much in the art of the Press photographer for no matter how excellent his arrangements for collecting

news may be, or how great his photographic skill, he cannot be successful if he can see 'pictures' only in the most obvious cases such as a railway smash, etc. It is most essential that he should be able to recognize news when he sees or hears it, and also realize immediately the greatest picture possibilities it offers.

Often I have been asked 'Can the average person be trained to have this 'picture eye'?' Always my answer has been the same, "Yes if he already has the 'news nose' and is a student not merely a 'looker through' of the illustrated Press." The would be Press photographer must train himself to visualize a picture in every bit of news he reads or hears. Sometimes he may think it has no possibilities at all, but frequently he has only to view it from a slightly different angle to realize that it has not one, but several.

### Choice of Area of Operation.

'What are the essentials to be looked for in a locality where a prospective free lance proposes to operate?' is a question that is sometimes asked. Well, of course some districts have no 'news value' whatever whilst there are others in which it is not too much to expect *anything* to happen. As the Press photographer lives on 'news' his choice of area of operation must necessarily depend upon the news possibilities of a district. Then again a good deal depends upon what subject or subjects the operator intends to specialize in apart from general news. (It is a good policy to specialize for apart from the possibility of making a name it is of value as a stand by in 'nothing happening' times.)

There are dozens of ways of viewing a prospective area of operation from the news and picture getting standpoint, but even the ideal locality is useless if it does not offer ready and good facilities for the distribution of prints. Of course the Post Office is ubiquitous but in many places the last dispatch goes when the photographer is just setting out on a job the negatives or prints of which must to be of any use at all be in London offices the following morning or early afternoon. Accordingly other means of dispatch and transport must be available. This is where the railway

comes in and it is by the railway that the operator finds a cheap and speedy means of getting his work on to the market

A free-lance residing in or near London has an advantage over his colleague in the provinces for he can if necessary personally leave prints at the principal offices and also at the City offices of the main provincial papers. But it is the provincial operator I would address here. He should be within easy distance of a main railway and in or near a centre where facilities are good for catching London expresses at a late hour of the night or in the early morning so that packages may arrive in London in good time for the next day's evening papers. (Publication in a London 'evening' of say to-day does not mean that the same picture will not be used in to-morrow morning's edition circulating in the provinces.)

The choice of an area of operation can also be greatly influenced by the proximity of a town or city producing a daily paper using pictures. Indeed I would say that the area of operation should whenever possible include the circulation area of a local daily edition making a strong feature of local event. After the editor has accepted a few of the free-lance's prints he will probably throw out an occasional suggestion for pictures that would be welcomed. Staff operators cannot cover all events neither can an editor have his finger on *all* the news of the district. There are bound to be times when the free-lance can help to maintain the prestige of any paper. If the proposed area has more than one picture-featuring paper then the operator is indeed fortunate.



## CHAPTER II

### CAMERA EQUIPMENT

#### Choice of Camera

THOUGH it is quite possible to make pictures for the Press with the cheapest of cameras, it can readily be understood that, if Press photography is taken up seriously by the amateur, he must equip himself with apparatus capable of coping with all kinds of outdoor and indoor photography under all conditions

One of the most rare and interesting series of 'ancient customs' photographs I have ever seen was taken with a cheap and very old camera. Practically all the snaps were technically excellent and despite the fact that some had been taken just a little too soon or too late for the greatest "news value" they would have been readily accepted either as a series by the *Sphere*, the *Illustrated London News*, the *Graphic* or the *National Geographic Magazine* (America) at a really good price (they were unique as a series and not easily obtained by a white man) or as news pictures by a dozen or more daily papers. But the photographer who was nothing more than a 'trigger puller' and hope for the best amateur, had a very large slice of luck. He was in a country where over exposure was more likely to happen than under exposure even at high shutter speeds, and though several of his exposures were on obviously quickly moving pedestrians at close quarters there were no bad signs of subject movement despite the fact that the maximum shutter speed of a doubtful 1/100 sec. was the shortest exposure! Had a regular pressman been in this amateur's shoes he would have had his shutter working at no less than twice that speed—yet the lucky amateur without a single thought and in blissful ignorance of all such requirements got—for arrested movement at least—the psychological moment faultlessly recorded!

But such a case is very rare indeed. I suppose it is an example of the proverbial luck of the beginner.

The average operator is a one-camera man in type at

least and he can generally be relied upon to get practically any class of picture with it from an 'at home' portrait of the best dressed actress to an aerial view of the finish of the Derby or a train smash in a tunnel. And he selects his camera with as much care and thought as a highly temperamental tennis player selects a racket.

There are but two types of cameras in general use among Press photographers to-day, though there are more advertised as being eminently suitable for Press work. Among the latter is a box magazine type which, though capable of doing really good work is not to be recommended owing to the fact that only certain well defined classes of Press photographs can successfully be tackled with it. The two main weaknesses are its lack of a focal plane shutter and the necessity for a dark room when any one of its 'load' of twelve or more plates is wanted.

Of the two types that are capable of dealing with the whole range of Press work the most familiar and most generally used in this country is the Anschutz pattern folding camera with a focussing lens mount. For compactness ease of handling lack of complicated movements and for being ready on the instant this type of camera is without rival. The Goerz Anschutz qualities are now embodied in several English makes of good sound workmanship and though each may have some exclusive feature incorporated all are alike in the essentials.

Owing to the fact that the majority of operators in this country use it this type is now invariably known as the Press camera. In America however the reflex holds a greater popularity and I am told that it is quite common to see Press photographers lugging half plates. Apparently the American picture getter is more sturdily built than his English cousin!

The advantages of the Anschutz pattern camera are many. Its compactness alone is well worth consideration for a large camera case swinging from the shoulder is a great handicap when operating in crowded streets etc. A  $5 \times 4$  size of this type with about 18 plates in double backs or Mackenzie Wishart envelopes can be carried in a case measuring 12 in  $\times$  8 in  $\times$  5 in. It will thus be realized what a distinct advantage such a camera offers and the

case lies snugly at the side when the strap is swung on one shoulder. Plate holders are easily taken from the case generally used for these folding cameras and the two compartments are very useful for separating the exposed plates from the unexposed especially in a rush. Nothing is more annoying than the discovery that a plate has been exposed twice through uncertainty or lack of method. It is true that with this camera the operator cannot see whether the subject is exactly in focus as he can with the reflex but practice will give him confidence in accurately judging distances from 2 to 30 yds or whatever is the infinity distance of the lens used. In summer operating unless the plate used is known to be slow and the shutter has to be speeded up to its extremity of about  $1/1200$  part of a second the fullest possible use of 'stopping down' the lens will make amends for any small error in focussing.

The lens employed in this folding type of camera is invariably mounted in a focussing jacket working on a helical screw and it can readily be set at any distance in the range of scale. The beginner may occasionally forget to readjust this scale after an exposure and before exposing on another or the same subject at a different distance but it will soon become a matter of second nature to him to look to his focussing scale before exposing.

The view finder is of the prismatic type and the subject is seen and composed direct. If purchasing a second hand camera of the folding type it is wise to compare the composition and size of the image in the finder at various distances with that given in the ground glass focussing screen. Sometimes these finders give a proportionately larger image than that actually photographed so it is well to be aware of any difference and either allow for it or better still have a new finder fitted.

For the majority of news photographs the Anschütz pattern camera is without rival but the reflex must not be ignored entirely. There are occasions when absolute accuracy of focus is essential and it is satisfying to know on releasing the shutter that the result will not be fuzzy. Another distinct advantage it has is that the subject can be viewed in the finder to within a fraction of a second of exposing thus avoiding any unintentional beholding of

a figure or leaving it out from the fringe of the picture altogether. Hundreds of excellent news photographs are regularly obtained with a reflex in this and other countries and I see no reason why the number should not be increased.

The bulkiness of the reflex is its chief disadvantage but there are a few really efficient folding types to be had and it is quite an easy matter to fit a prismatic view finder for use when it is desirable to sight it from eye level. Even with the standard model a distance gauge and view finder can be used effectively for operating as an Anschütz.

Quite recently a new type of camera has been put on the market. The Contessa Nettel Reflex is a combined Press and folding reflex. A single movement converts it into either, and perhaps before long it will be regarded as the standard equipment of press men for there is no denying the great usefulness of such a camera.

Whatever type of camera is chosen for serious work it must have a shutter working in the focal plane that is a roller blind passing just in front of the plate. A bellows lens shutter is fairly accurate for speeds up to  $1/250$  sec but even at its best it cannot possibly cope with more than a small percentage of the exposures demanded in all round Press photography. Few cameras of either Anschütz pattern or reflex however are fitted with other than focal plane shutters so the would be operator need not have any anxieties in this direction when making a purchase unless of course he is persuaded into buying a very old second hand model. As the shutter together with the lens is the most important part of a pressman's camera it should be given every care. I do not say attention because so long as it works effectively it should not be touched. If it ceases to work smoothly or accurately then it is a job for a specialist. Several reliable repairers advertise regularly in the *British Journal of Photography*.

A self-capping shutter is not a necessity but it certainly is an advantage. Some operators prefer the ordinary type they contend that there is less risk of a breakdown. But whatever pattern is used it should be smooth in action and as quiet as possible. Some makes have a drop like the crack of a pistol while others only whisper. Of course the latter is the ideal but it is not possible to have all the

best qualities embodied in any one particular make of camera

### Choice of Lens

There are many makes of lenses but the choice of a lens suitable for Press work can be limited to a small number when we have only to consider focal length and aperture. If the camera is bought complete then the lens should be the deciding factor in the purchase. If a lens has to be fitted then the type of camera will decide its focal length particularly if it is of the Anschütz folding pattern. Size too must be taken into consideration. All I need say here is that when a lens has to be fitted to the folding type of camera the photographer should not attempt to do this himself. A skilled instrument maker and specialist must do it to ensure accuracy of mounting in accordance with the focal length of the lens and the extension of the camera. With a reflex accuracy of mounting is not so important for any difference in focal length can be immediately adjusted by the rack focussing.

The most suitable focal length of lens to cover a quarter plate is  $5\frac{1}{2}$  in - 6 in for a 9 cm by 12 cm 6 in and for a  $5 \times 4$  6 in - 6 $\frac{1}{2}$  in. These are the focal lengths of lenses generally fitted to Press cameras and they are regarded as most suitable for all round work. I shall discuss telephoto lenses later.

Whatever lens is chosen its aperture should not be less than  $f/4.5$ . It is true that summer time operating will allow the use of an  $f/6.3$  lens and in a large number of instances it will be stopped down to  $f/11$  but even during the months of June July and August many a good picture presents itself at a late hour when an  $f/6.3$  lens would not be adequate except for very slow speeds such as  $1/15$  sec or  $1/20$  sec. Therefore I would advise the would be operator to choose any good make of lens working at  $f/4.5$ . Of course if it is winter or early spring when a start is to be made and a few extra pounds can be easily spared then the choice can be made from several wonderful lenses with full working apertures of  $f/3.9$  and  $f/2.5$ . But I do not recommend the latter aperture to the beginner. When the plate to be covered requires a focal length of from

dozens of other occasions a telephoto lens of such small size large aperture and complete dependability as the Dallon is a practical necessity nowadays in the equipment of the Press photographer who wishes to move with the times and get the best possible pictures. The depth of focus at all extensions is particularly good and the brilliance of the rendered image is also noteworthy. Dallmeyers have produced a lens of which they are rightly proud and their accomplishment has provided many a pressman with the means of securing pictures that would otherwise have had to be regarded as hopeless.

The makers of this splendid lens realized that if it was to be of use to the Press photographer it had to be readily interchangeable with the lens generally used and the Dallon can now be supplied with a suitable thread for that purpose.

### **The Disadvantages of a Telephoto Lens on the Folding Type of Camera**

When a telephoto lens is fitted to an Anschütz pattern camera or indeed any camera using a direct vision viewfinder it has one disadvantage. Unless the photographed image is small or at a considerable distance so that it is obvious that even two or three magnifications cannot possibly enlarge it beyond the area of the plate there is no accurate guide as to whether the rendered image is in the required position on the plate. The direct view finder gives the same size of image irrespective of the focal length of the lens used and it will thus be seen that when a fixed separation telephoto lens giving two or three magnifications is employed the operator must remember to allow for this increase in area of subject. When dealing with small distant objects there is no need for anxiety but when trying to get a larger figure at about 10 or 12 yds or less great care must be exercised in composing the subject in the finder. It is better to sacrifice a subject's legs rather than its head!

With the reflex of course this danger does not exist but if the change of lens is kept in mind and the increase in area of subject carefully allowed for I see no reason why a fixed separation telephoto lens such as the Dallon should not be of inestimable value to the operator who prefers an Anschütz pattern camera.

5 to 6½ in., a lens of such extreme aperture as  $f/2.5$  has very little depth of focus, and consequently the focussing has to be "dead on." Even with an  $f/3.9$  the operator must be able to judge various distances accurately, if anything like a sharply focused image is to be secured. That, of course, is with an "open" lens.

For winter photography, when the light is often of poor value, a large aperture lens can be exceedingly useful, but hundreds of news pictures are still taken with the more familiar  $f/4.5$ . This lens has a good depth of focus when in focal lengths of from 5 to 6½ in., and it is the one I advise the beginner to choose.

### When a Telephoto Lens Scores.

Until quite recently there was not a telephoto lens which allowed anything like instantaneous photography, at least at speeds when it was not necessary for the photographer to say, "Now, quite steady, please!" Certainly nothing like real "action" photography was possible. But to-day there are a few fixed separation telephoto lenses which permit high speed work. When Messrs Dallmeyer's gave me the pleasure of fitting their Dallon telephoto lens to my camera it did not take me long to visualize a hundred and one occasions when such a lens would be of inestimable value. The 2 Series VI, which they courteously asked me to test has a full working aperture of  $f/5.6$ , which is "big enough" for the greater part of high speed work when the light is good or moderate. Giving two magnifications and four times increase in area with the same camera extension from the same standpoint this lens offers an advantage that has to be experienced before it can fully be realized. At sports meetings when officials object to operators getting close-ups and perhaps unnerving a competitor, at football or rugby matches, when in field play pictures are wanted, at coursing meetings, for "catching" elusive hare and hounds for general overhead views of a ceremony when a suitable position for height is too distant for effective use of the ordinary lens, at functions of any character where "personalities" with news value are present and large size figures or "heads" are desired without having to operate too close to the subject, and on

## Choice of Dark Slide

When the amateur photographer decides to invest in a camera suitable for the majority of press work he probably either collects and feverishly devours the dozens of catalogues offered by the multitude of camera exchanges and dealers or he pays a visit to one of these exchanges or dealers to make his purchase direct. I do not doubt that either of these methods will give him satisfaction in his choice of a camera but with all due respect to the technical knowledge and experience of photographic dealers and manufacturers salesmen I do doubt if they are qualified to advise the prospective pressman as to the best type of dark slide for his work. The average salesman will naturally recommend the class of slide with which a certain camera is equipped whether it be single metal slide bookform double back blockform or solid double-back or Mackenzie Wisbart envelope.

All these types can be employed successfully but in starting out as a pressman the photographer may as well equip himself with the type of dark slide that will be the most reliable efficient and serviceable. Reliability and efficiency naturally take priority but serviceability must also be considered for when once established and operating more or less practically every day of the year a Press photographer handles his slides a surprising number of times and often in speedy handling—changing the slide and opening and closing the sheath—he cannot give them the care they are intended to have. Consequently reliability depends greatly upon serviceability and efficiency just a little less.

Considering reliability and efficiency as a joint necessity there is one type of slide that surpasses all others and that is the blockform double back. No matter whether it is used with the reflex or Anschütz pattern camera it is by far the best for speed and accuracy of handling. It is pre-eminently the Press photographer's best type of dark slide for all round hard work. It has not the weakness of the average make of bookform type where there is the possibility of binding clips coming undone in the rush of changing. Neither is there the risk of weather conditions affecting the light tightness of the joints or the sheath bindings.





## HER MAJESTY THE QUEEN VISITS A BORDER CASTLE

**(The Q can be in the leading bolt)**

This photograph was enclosed in the following papers and periodicals: *Daily Sketch*, *Daily Mirror*, *Daily Graphic*, *Daily Telegraph*, *Daily Mail*, *Daily Chronicle*, *Daily News*, *Morning Post*, *Times*, *Manchester Guardian*, *Star*, *Irish Daily Telegraph*, *Notts Guardian*, *Western Mail*, *Belfast Evening Telegraph*, *Irish Independent*, *Sunday Chronicle*, *Tines*, *Weekly Scotsman*, *Graphic*, *Booster*, and *The Lady*.

becoming damaged and allowing light to pass through continued drawing and closing of the sheath for the blockform sheath is in one piece and not so easily damaged. For rapidity of handling and changing, when perhaps the loss of a few seconds or even one second would mean missing a 'best seller' it is unequalled. It has the advantage over the single slide or Mackenzie-Wishart envelope in that two exposures can be made without turning to the camera case to seek another slide. Of course, care must be exercised and no attempt made to make *three* exposures on two plates. All slides must be numbered prominently. I have seen some with numerals so large that it appeared impossible to make a mistake but I do not advise such marking. It is quite unnecessary and takes up space that is very valuable for ready note taking. Fairly large numbers in one corner are sufficient. But the human element cannot be ignored. In a moment of extreme mental activity—of which a pressman must be capable if he is to be successful—it is quite easy to err and make two exposures on one plate. The numbers on the slides however are intended more as an accurate means of keeping record of exposures rather than a safety device against accidents.

Single slides whether of metal or wood are not to be recommended. They do not offer the solidity that is essential nor do they continue to act efficiently after a short period of use.

With regard to Mackenzie Wishart daylight loading envelopes. These do undoubtedly offer a great advantage in the number of plates that can be carried in the camera case compared with double backs or single slides. I would not be without them and their necessary loading slide as a stand by but great care must be exercised in handling them especially in placing them in and taking them out of the camera case. The sheath is liable to open if the wooden tip suffers a slight knock. After exposure this danger can be obviated by sticking a small strip of gummed paper or stamp edging over the end of the sheath and on the cover after withdrawing it from the slide. But in the rush and scramble of certain jobs time cannot be spared even for this small operation. To me this is the one disadvantage of Mackenzies and certainly it is not

annoying to find on opening the camera case on returning from a job that even one has accidentally opened and fogged the plate

If the amateur pressman does favour these daylight loading envelopes, let him treat them tenderly and examine them frequently for signs of frayed edges of the sheath or anything that will prevent easy "running" Given the care and attention they are meant to have, Mackenzies will serve an operator well Certainly, carrying a couple of dozen or more plates in this way means quite a saving in weight compared with double backs

### The Best Size of Plate.

What is the best size of plate for Press work? Well, of course, a great deal depends upon the type of camera used If the reflex is favoured, then the half plate can be ruled out at once, for the physical endurance necessary—not to mention the willingness!—would be more than that which is given to the average pressman Besides, the extreme bulk would be a hindrance in "tight corners"—the frequent lot of an operator covering social functions Even the  $5 \times 4$  is on the big side for the reflex, and the post card is altogether in the wrong proportion for the usual type of Press composition The now popular  $9\text{ cm} \times 12\text{ cm}$  is practicable but, unless the reflex is of the folding type, there is only one size of plate that can be recommended The quarter plate is neither too big nor too small, and can be used with a revolving back, without the camera being too bulky for quick and effective handling

When operating with the Anschutz type of camera, the half-plate can be used without arm strain, but the weight of six or more double backs, or twice that number of Mackenzie-Wishart envelopes, has caused the half plate outfit to lose a great deal of its one-time popularity, and it is seldom seen in the hands of operators nowadays Here again, the post card size can be ruled out for the same reason as in the case of the reflex The quarter plate and the  $9\text{ cm} \times 12\text{ cm}$  are both extensively used but personally, I think the  $5 \times 4$  is the best size for use with the folding type of camera This plate has excellent proportions for nearly all classes of work Some operators regard it as

something of a bastard size, but I venture to think that they have not endeavoured to discover, by use, any of its good qualities. I prefer a plate almost square, and a working experience with this size has proved that it has practically the ideal dimensions. Of course, both in cost and weight it is slightly more than the popular quarter plate, but I believe that in the future—unless photography is fundamentally revolutionized—operators will come to regard it, as I do personally, as by far the most suitably sized plate for Press work.

Although there are several makes of "Press" cameras on the market using  $3\frac{1}{2}$  in  $\times$   $2\frac{1}{2}$  in and smaller plates, I do not propose to discuss these, as they are too small for serious work under all the varying conditions of Press operating. I do not doubt that there are occasions when these small cameras are of great use, but a press-man can generally be relied upon to get a picture with his "every-day" outfit if opportunity offers—provided he has in the first instance carefully and wisely chosen his camera.

### Choice of Plate.

It may seem unnecessary to write at all on the choice of a plate when there are several exceedingly good makes on the market. But let me assure the would be operator that experience has taught me that such is not the case. It is true that as far as the average, and might I say ordinary, photographer is concerned practically any of the normal plates manufactured by well known firms will serve all his requirements exceedingly well and little would be gained by experimenting with each brand before making a final decision and choice. There is no necessity for him to demand a plate with a high—and actual—H & D marking as the majority of his exposures will require only very low speeds as reckoned by the press-man. Neither need he trouble about knowing whether it is slow or fast in "fixing." In fact he merely requires a plate that "renders" well. All good makes do that—some slightly better than others.

The Press operator however requires and must have a plate that is not only fast in *all lights* fine in grain, capable of giving good density even on short exposures and has a big latitude but which is also hard quick fixing and

capable of being dried rapidly. A large order? That may be—but such a plate is made by two or three British firms, and pressmen owe much to them when operating has to be done in very poor light, and at necessary high shutter speeds.

Personally, I find the Ilford "Auto Filter" practically ideal for the majority of exposures, and it is my favourite. This plate is very modestly rated at 400 H & D, yet it gives excellent density even on short exposures in poor light. Its colour rendering properties, together with its great latitude, exceedingly fine grain and high *actual* speed, make it eminently suitable for all round operating.

Such excellent "Press" plates as Illingworth's "Super Fleet" Imperial "Eclipse," Wellington's "Press Plate" and Ilford's "Press" are all responsible for their quota of exceedingly fine newspaper reproductions. All makes have their respective valuable properties and any one will serve an operator well.

In flashlight work it is advisable to use ortho or pan chromatic plates, especially when dresses are of many different colours. The result is well worth the little extra care necessary in developing, and certainly when prints are to be reproduced in the better class weeklies colour sensitive plates should be employed.

## CHAPTER III

### THE DARK ROOM AND ADJUNCTS

#### The Dark Room and Its Equipment

A Purvis photographer's dark room should be ready for use at any moment, there should not be any necessity for much preparation before the actual work of loading slides—developing plates and printing can be proceeded with. Elaborate fittings or model conditions are not essential, and I do not propose to describe what I consider to be the ideal dark room. Simple arrangements are generally best. The main requirements are conditions that will allow comfortable and speedy working. Lighting is one of the most important things to be considered. Nothing is more trying to the eyes and indeed to the whole body, than working in a badly lighted dark room after operating for an hour or two in brilliant sunshine. In fact to do so is asking for trouble—eye trouble. Of course in the actual development of plates a good operator does as much as possible in complete darkness—it is good both for plates and eyes—but I am afraid that many dark rooms are so badly lighted that they are worse than rooms with no light at all. My own policy is to use the strongest *safe* light possible and I have found that a 20 watt Osram Parallel Traction lamp behind a Wratten Series 2 Safelight (10 in.  $\times$  8 in.) answers admirably for plates. Of course I realize that electric light mains are not within the reach of every one but until quite recently I used accumulators with every satisfaction and I wholeheartedly advise them where electricity is not otherwise possible. Eight volts on a 6 volt lamp may shorten the life of a lamp considerably, but the volume of light together with its readiness and superiority over gas and oil with their accompanying fumes and dirt are well worth the slight extra cost. And now that nearly every garage is equipped for the charging of accumulators for cars and wireless two 8 volt 60 ampere hour batteries will be a blessing indeed to country operators. Certainly accumulator lighting in a dark room is to be preferred to gas or oil

Fumbling in semi darkness not only means waste of time, unnecessary movements, and mental strain when a rush is on, but also needless eye strain. Photographers who have been in my dark rooms have expressed astonishment at the amount of light in which I work, particularly in the printing room, but all have agreed that *certainly it makes for less weariness and more pleasure, and, above all, allows speedy working*

I make no apology for laboring this question of lighting. I recall days spent in a dark room illuminated (?) solely by an oil lamp, the resulting headaches, and the lessons they taught me. If I thought "straight" daylight were "safe," I should flood my dark rooms with it forthwith!

By all means have your dark room "*safely*" lighted, but not at the expense of precious time and still more precious eyesight.

The necessary equipment for the development of plates is by no means large or expensive. A few porcelain dishes, one or two bottles of developer, an ample fixing bath, and plenty of clean water at hand are all that are required. A couple of glass measures will be a useful addition.

The would be operator may wonder which system of development, dish or tank, will serve him better. Both systems are successfully used in Press photography, but I advise the beginner to employ dish development as in early days at least his exposures on a job will seldom number more than four or five and frequently there will be days when only one or two plates will be exposed. Tank development can produce excellent negatives but personally I regard it as more suitable for studio work where exposures are more or less constant and regular than for outdoor photography under all conditions of light. Often an operator has to "nurse" a plate in order to secure a negative that will give a passable print, and this can be done more satisfactorily by dish development. Besides, absolutely fresh developer is essential for very high speed work during winter months. Plates need not be developed singly—a whole plate dish takes four quarter plates and a 10 × 8 holds four 5 × 4. In this way four plates can be developed as quickly and as easily as one. Celluloid or zylonite plate separators are sold by all dealers.

Though it is a decided advantage to have the printing room distinct from the dark room proper it is not a necessity. Whatever the arrangements may be however, here again lighting is of the utmost importance. A general safe illumination is necessary over the enlarging bench or table. I find that a bucket shaped orange globe (as stocked by all the leading photographic dealers) fitted over the same type of



PLATE III (a) HUMOROUS SPORTS PHOTOGRAPHS WHICH TELL A STORY ARE OFTEN VERY REMUNERATIVE

lamp as that used in the dark room is excellent. I have it fixed about 4 ft. above the enlarging easel and to give some idea of the amount of light I use I may say that I can read the ordinary type of the *British Journal of Photography* at a distance of 10 ft. from the lamp. This light is safe for the fastest bromide paper made and it promotes speedy working which has on many occasions saved precious minutes—and made acceptance possible.

I again emphasize this matter of lighting because I know what it can and does mean to a free lance operator. Even the loss of a few seconds in the making of a negative and a



print may mean the loss of a cheque. Time is an operator's greatest enemy, and everything ought to be done to combat it. A short experience of Press operating will soon make the amateur photographer realize what a good light—or lack of it—can mean to him.

As I shall prove later, an enlarger is an absolute necessity for serious work. There are two types on the market to day



PLATE III (b) DOG SHOW PICTURES ARE OFTEN GOOD SELLERS

Now q to steady! was a duplicate negative sent to the *Daily Sketch* in which paper it appeared

the old and more familiar horizontal type and the modern automatic focussing kind. Undoubtedly the latter type offers several distinct advantages but it also has its disadvantages. The chief drawback is its tendency to make a wet negative sweat in the carrier. Until this danger is entirely eliminated I think it wise to advise the amateur to use the old model. Besides there is a great deal of difference in the prices and I do not consider that the advantages which the new model offers are worth the extra cost.

The enlarger illuminant is often a vexing problem if electricity is not at hand. Consistency of light is of the greatest importance. When printing a long run of prints nothing is more annoying than to find on developing that the light has been irregular in intensity. Of course choice of illuminant will be decided mainly by the available supply but on the whole it is better to have a source of supply giving a light which though weak is steady and reliable rather than one which is intense but erratic. When electric power is at hand I advise the purchase of a Triumph Iocushite as supplied by the Cinema Traders Ltd. I have used one of these lamps for a long time and I do not know of a better illuminant for the horizontal enlarger. The outfit can be had in candle powers ranging from 100 to 2000. My own allows exposures on normal negatives to be as short as 4 sec when I use Medium Contrasty paper. This is with a ground glass diffusing screen fitted between lamp and condenser. After a long use of gas the installation of this type of lamp increased the joy of Press photography several hundred per cent!

The enlarging easel should be simple to operate and allow easy and quick handling of paper. There are several good makes on the market. Whatever type is chosen it should have a hinged frame for holding the paper and printing mask in position and it should also be of a size that will accommodate 12 in  $\times$  10 in paper. Do not purchase an easel that requires the paper to be pinned on to the board.

### The Necessary Printing Mediums

Though in all probability many amateur photographers who propose taking up news photography will have confined themselves to gaslight paper as a printing medium there are sure to be some who have successfully worked with bromide paper both for contact and enlarger printing. Those who have not got beyond the contact gaslight print may regard the working of bromide paper as a difficult process and so set out in the initial ventures in Press photography with the full expectancy that their usual printing medium will serve as well as the faster paper. To these let me say at once that as practically every print which they intend to submit

to editors *must* be an enlarged one, bromide paper is a necessity. Besides being as easy to work as gaslight paper, it is capable of giving infinitely better results from the majority of negatives. Its speed, too, is a great advantage, especially if the operator cannot install electric lighting and is compelled to use gas or oil in his enlarger. I know that some writers on the subject recommend gaslight paper for getting a passable print from a very thin negative, but personal tests have proved to me that practically any brand of Contrasty "Press" bromide paper is capable of giving a print in many ways superior to that given by gaslight paper. The secret of success in getting a passable print from a very poor negative lies in correct exposure and the fullest development.

There are several brands of bromide paper eminently suitable for Press work. Illingworth, Criterion, Kodak, Wellington, and Ilford make different grades for use with various negatives. If prints are required from a negative which is of average density and full of gradation and detail, Ordinary bromide is often useful—especially if they are intended for reproduction in a well-printed journal, such as the *Sphere*. I find Illingworth's Medium "Press" a really excellent paper, and I use it for the greater part of my work.

For private orders, when I know that a customer does not care for glossy prints I use Illingworth's "Zelvo". This paper gives a fine rendering of normal negatives, and its surface has an "egg shell" finish that is very pleasing.

### Contrasty Bromide Paper—Its Use and Misuse

Contrasty "Press" bromide paper came as a welcome innovation to the news photographer, but I am inclined to think that some operators use it much too frequently. It is excellent for producing a passable and saleable print from a very thin negative, but to use it on a negative that has good gradations is unwise. Of course I realize that some art editors (here I speak of the daily papers particularly) prefer prints that are very "contrasty," and a photographer must supply what is required by the man who is going to pay, but it can be overdone. To invent a slogan one might say "Good blacks are essential for the production of good blocks." As good "blacks" can be secured only with

correct exposure and the full development a little extra care and time using a *Medium* 'Pre' or even Ordinary bromide paper will often give a more attractive and better print for reproduction purposes than a hurried exposure and development using any of the numerous makes of Contrasty paper. Of course I grant that a very fast paper can be a precious time saver but I make it a rule to save as much time as possible in the fixing washing and drying of a negative so that I may be able to give those saved minutes to printing. And I have found the rule to be well worth keeping. The print is the thing.

I find both Iltingworth's and Kodak's Contrasty Press paper excellent in every way. Both are extremely fast and fix readily without any stress markings. Indeed I cannot recall ever experiencing stress markings with either of these papers. The Kodak brand is my favourite and it is never absent from my printing room. With correct exposure and development it is capable of giving a very passable print from a negative which is almost hopeless. I cannot say more about it!

### Most Useful Sizes of Paper to Stock

The most useful sizes of paper to stock are few. In 'The Production of the Print' I have expressed the opinion that whole plate answers all the average requirements therefore this size should predominate in the stock cupboard—unless of course the operator himself considers this too small. Seven by five will come in handy for heads. Half plate could be used but I prefer the slightly larger size as it allows more for masking without reducing the actual image much below half plate. This is the very smallest print that should be submitted. There should be a reasonable stock of 10 in.  $\times$  8 in. and one or two packets (12 sheets) of 12 in.  $\times$  10 in. in case a really big news story comes along and it is thought advisable to submit a correspondingly large print.

With regard to these two larger sizes, if after a few months no occasion arises for their use as a whole it is better to cut them up for smaller work rather than let them go stale.

## CHAPTER IV

### THE PLAN OF CAMPAIGN

#### The Importance of a Diary.

No free lance operator can be successful if he is not methodical and does not keep in working order a system that will readily show him just what is going on in the news world. Of course he cannot know the unknown, but he can at least record the known forthcoming events that are likely to provide pictures. The majority of jobs covered by a pressman are 'noticed' ahead, perhaps only an hour or two but they are advertised in some way or other. We must remember, too that newspapers are not the only means of making public these functions and events. There are innumerable occasions when a function offering news picture possibilities that cannot be ignored is "noticed" only by poster or handbill, and I have known many a good gunner earned through a casual mention by a friend or a stranger, of the place and date of an event as much as three months ahead or as little as one day.

If all such functions are to be noted—and they must be if the would be pressman has not unlimited private funds—a diary provides a ready means for keeping the necessary record. One might call it an engagement book. I use a Collins' No. 40 three days to the page.

Let us imagine that to day, on going through the papers in search of picture possibilities you find that six or seven forthcoming events fall under one date a month ahead. Enter them all up and paste in all cuttings bearing upon them. Of course you cannot expect to cover them all but cancellation or postponement occasionally occurs and besides one cannot accurately gauge each function's news value until within a few hours of its taking place. So much depends upon previous happenings. For instance let us say that a garden fete is due to be held to-morrow and the month old arrangements are that Lady —— is to declare it open. At the time of the first notice of the event, and the entry into the diary, Lady —— was only one of

the legion of titled ladies who seldom have the limelight of publicity of any kind focussed upon them. In fact she had no 'news value.' But yesterday, perhaps, she was robbed of her pearls, or a few days ago she was reported to be seeking a divorce from her husband, or she has come into the news by giving the whole of her large private fortune to some charitable cause or other. Such things do happen outside novels and it is the pressman's job, through the editor, to assuage—if that is possible—the public's thirst for all there is to be shown or told of those who go to make up that collection of people known as Society.

Well for the sake of illustration let us assume that this is the position of Lady —. She is "in the news" through any one of the above happenings and so long as she has "news value," art editors will be on the look out for pictures of her. Maybe—and it is quite reasonable to suppose so—she has refused to be interviewed by a person with a never-idle pencil but probably she will offer no objection to having a camera sighted on her at the fête. In fact, now that the Press photographer is a known species of humanity, and not a person of doubtful purpose she will expect to be photographed realizing that she is in the news and that newspapermen will go far to seek the proverbial "story."

Here then is an opportunity that should not be missed unless of course something more important is at hand and the collected cuttings *re* Lady —'s loss, divorce, or gift—whichever has given her news value—will be of great use when the caption has to be written.

If there are four or even more events all offering picture possibilities on the same date as the supposed fête it may be possible to cover two of them but of course, every thing depends upon times, distance apart and means of travel. If two functions can conveniently be covered in the same day then the operator certainly should do his utmost in that direction for in the first engagement he may have reason to be disappointed in its news value, or he may have to contend with competition from other free lances so that his 'probable' sales will quite naturally, be less.

But we are travelling a little too quickly. Yet the slight digression shows how necessary it is to make a note of *everything* that is likely to provide pictures. Do not omit

to enter an event of say a week ahead simply because on looking under that date you find that six or seven are already noted. The time necessary to make the entry and attach any cutting is infinite and but the knowledge that a particular function is to take place at a certain time on such a day may quite possibly make all the difference between a good week's work and a poor one. Then again there is always the possibility of the local editor telephoning to ask if he can depend on you to let him have two or three prints of that very event and it creates a good impression if he sees that you are conversant with the things about to happen in his area of circulation.

It is quite true that an inspection of the diary at the end of a year may show that only 25 per cent of the engagements have been covered and it could be argued that the entry of so many engagements was pretentious and a waste of time. But let me assure the would be Press photographer at once that no matter what the percentage may be the time spent in keeping the diary well posted and up to date is always time well spent. Nothing is more annoying to an experienced and established operator than to realize on reading the evening paper that perhaps 10 miles away that very afternoon one of the few and fast-dying out Court Leets had been held beside an historic market cross and though he had seen a notice of the event in the local paper a week ago he had relied on his memory rather than trouble to keep his diary thoroughly up to date. The case I quote is only an imaginary one but I know from experience that many a better seller than a quaint Court Leet would have been missed had not the diary—rather than the memory—been relied upon and kept reliable.

Let any aspiring pressman see to it that whenever he reads or hears of a forthcoming event that is likely to offer picture possibilities he makes immediate note in his diary or engagement book. Success in Press photography does not solely depend upon the ability to present a technically perfect print. (Indeed the average art editor of to-day would rather have an out of focus photograph of a navvy rescuing someone from drowning than a perfect print of Lord Immaculate pyjama child sunbathing on the Lido or at Deauville.) Technical ability must be combined with

the ability to recognize 'news values' in the smallest of things if even a pittance is to be gained. It is only by a well posted diary that the Press photographer can expect to keep himself informed of the events that will provide him with a livelihood.

### Keeping in Touch with News and Events

The operator who desires success must to put it plainly be all eyes and ears. He must read newspapers at every opportunity in order that he may be cognizant of every picture-offering event that happens or is about to happen in or even beyond his area of operation. For this purpose the local editions of daily (morning and evening) and weekly papers will be of the greatest use to him. Papers of a national character must be studied for it is not unknown for a really good bit of news to pass unnoticed by the local Press and be circulated in the area of its birth by a paper printed two or three hundred miles away. There are several explanations for an occurrence like this but as they are purely journalistic I shall pass them over as accepted facts.

The Press photographer must also have eyes for every thing that goes on about him as he travels from one job to another. This applies even to his leisure moments—if a pressman has such things! He cannot afford to be dependent on papers or people for news offering picture possibilities. If he should be he will soon discover that generally another operator has been on the job ahead of him and nothing remains for him but to admit failure—and perhaps see the other fellow's pictures prove best sellers. Of course an operator cannot expect to be first in the field every time but he can at least have his fair share of success if he train his eye ear and brain to be ever ready to recognize news values when he sees or hears of events not only while on the job but at all times. Neither can he expect to recognize the utmost value of picture possibilities of any news at first sight or hearing if he has been only a short time in the profession. Experience will teach him as nothing else will. That experience however cannot be gained merely by operating the camera efficiently. He must know *before he makes an exposure* if the picture or subject is news and what is its approximate value. That is why the would be



pressman ought to be prepared to give a good deal of his time, other than that taken up by actual photographic work, to a close study of news of every description that is likely to offer a picture

News can be collected from many different sources. If read with picture seeing eyes the local editions of daily and weekly papers will provide the operator with the greater portion of his work. Hoardings, too, must not be neglected, for, as I have pointed out in "The Importance of a Diary," many events offering picture possibilities are advertised solely by poster. Sometimes a chance remark by a friend, or even a stranger, will bear good fruit if details are elicited and further investigation made.

It will thus be seen that the modern Press photographer must not only possess a "nose for news," but he must also make the utmost use of the gift. And if he can enlist the assistance of various people residing in different parts of his area of operation, he will be wise to encourage them to advise him whenever anything which they consider "worth a picture" happens, or is about to happen. As he moves about he will become known to all classes of people, and it is surprising what interest the average person takes in the photographic illustration of news events and things of general interest. During years of professional work, I have become indebted to many people in different walks of life for items of news, verbally, by letter, and by telegram. Of course, there have been occasions when investigation proved that, photographically, the news was valueless, but, generally speaking, the thoughtful "tip" was not without some financial return. Therefore the pressman should encourage all who are likely to "get to know" things having news value to advise him immediately. The nature of the news will most probably indicate its apparent picture possibilities without "on the spot" investigation.

When enlisting these advisers, it is wise to give a rough idea of some of the things that may occur and which would have photographic value. Here are a few suggestions. A bad motor accident in the village involving loss of life, the local farmer's cow gives birth to triplets, the postman has been found bound and gagged near the mail catcher on the railway and the mail bags have been rifled, a villager is to

be presented with the Royal Humane Society's vellum for saving life under unusual circumstances the parson has a badger on the friendliest of terms with a cat and a couple of terriers the newly built Memorial Hall has been wrecked by a gale or a murder has been committed by an unknown



PLATE IV (a) POLICEMAN FOITS THE CATTLE SCOURGE

A constable policeman finds the gadewater, a can useful when disinfecting a field gateway an area infected with the foot and mouth disease

The gadewater pet was been submitted to editors from many parts of the country a photograph was accepted by the *Evening News*, *Irish Daily Telegraph*, *Cardiff Evening Express*, *Cardiff Times*, *Daily News*, *Daily Express*, *Norfolk*, *Southern*, *Guardian* and the *Newcastle Chronicle*

person And so on One could continue the list almost indefinitely so comprehensive is the meaning of news

### Recognizing Picture Possibilities and News Values

It is true that in the early days of operating the average Press photographer will probably misjudge the news values of a good number of functions and occurrences and he may also fail to recognize all picture possibilities He may

consider a certain event as likely to produce several saleable pictures, or he may see only the obvious "pictures" at a function, when an experienced operator would regard the first event as pictureless and look upon the obvious "pictures" as not worth the necessary plates, but see a "best seller"



PLATE IV (b) TRAMPING ROUND THE WORLD

This photograph of two Czechoslovakian Boy Scouts was accepted by the *Pall Mall*, *Yorkshire Evening Post*, *Birmingham Guardian*, *Liverpool Weekly Post* and the *Yorkshire Telegraph*. A wider acceptance would no doubt have resulted had not a similar picture of them been circulated on their arrival in England a short time previously.

in a seemingly quite ordinary incident. That is to be expected at first, but if he studies the newspapers and periodicals he will soon learn to estimate the possible values of practically everything that happens in his area of operation and see "pictures" in even the small things of life.

I say possible value, because he will learn by experience—which can be very annoying at times!—that certain of his photographs would undoubtedly have enjoyed quite good sales had not pictures of a similar event been submitted on

the same day and in time for the same issue about to go to press. In fact, a picture apparently having all the qualities of a "best seller" at the time of taking may not be worth the paper on which it is printed when it reaches the news paper offices. Much can happen to decrease its value between the time it is taken and its arrival on the editorial table. And much often does happen. Therefore the press man must learn to accept all such possibilities as part of the game and not waste time, plates, paper, and postages on an event that has its prototype of greater news value in another part of the country. Pictures of the more important event would reach the offices for the same issue as his and make them worthless. Even if only for this reason he should make himself conversant with all the principal happenings and events in the country in order that he may plan his work and give his prints every possible chance of acceptance.

This dictum applies not only to the requirements of papers of a national character, but also to local editions circulating in a well defined area. Variety of pictures as well as news is essential for all newspapers, therefore if an operator has arranged to "cover" let us say, an opening ceremony for circulation to the local paper only, and he learns from a staff operator or by any other means, that a similar ceremony is being 'covered' by one of the staff on the same day he should change his arrangements, or get in touch with the editor and ask if he would like to have one or two pictures of the particular event. The answer may be in the negative but there is always the possibility that the event is not being attended by a staff operator simply because of lack of time. If prints are required however the job can be 'covered' with a certainty of some return. If the answer is in the negative, then the value of the event is known and no time is wasted on it.

An event may possess great news value from a journalist's point of view but yet be of little or no use to the camera man and the journalist who takes to operating in the hope of adding to his income must realize this difference at the outset and also learn to see 'good sellers' in an item of news worth not more than a couple of lines of print. The "eye for pictures" should not be focussed to see 'big news' only, for many a good picture can be suggested by

a little item of news either in the daily gossip or tucked away in odd corners of newspapers

### **The Value of Press and Police Permits**

As a rule Press permits are unnecessary, but there are times when they are absolutely essential. In a district where an operator is well known *entree* is gained to practically every function of a public or private nature by merely arriving upon the scene. Indeed it is not unknown for a Press photographer to be accorded a semi-official welcome! But when operating away from home covers it is advisable to secure a permit for every function where it is thought one may be necessary—it will probably save some unpleasantness and much waste of time. The secretary or organizer will appreciate application by letter in advance. Do not put off sending until within a day or two of the event, make your application at least a week ahead if possible and enclose a stamped addressed envelope. The enclosure will act as a reminder if your letter should happen to be put aside and forgotten for a time.

Police permits are generally necessary for a Royal visit. They are called Street Permits and are of great assistance to the man operating in a crowd lined thoroughfare. Police men have to obey orders and it is not cheerful to be warned off. A permit from the Chief Constable or District Superintendent will obviate any such risk.

## CHAPTER V

### MANIPULATION—THE JOB ITSELF

#### Choice of View Point and Background

There are occasions when the pressman has an opportunity to select his view point when operating but very often he has no choice whatever, for the position and placing of the picture compel him to photograph from a point that does not allow him to give the subject the fullest interest and news value. One writer on Press photography has said: "Always have the sun at your back." Yes! But if the Press photographer persisted in following this advice I am afraid that newspapers would have to go short of pictures and he would go short of what pictures mean to him—money! Of course if art editors—and the public—would occasionally be content with back views of front view pictures then I dare say I could endorse this advice. But knowing that neither editors nor the public would be satisfied and that some of the best news pictures must be photographed practically dead into the light I feel I must warn the would be operator not to accept it for general application. Needless to say an experienced operator does not purposely expose into the light unless by so doing he will secure a certain desired effect but very often he carefully utilizes cross lighting with success. He is neither conservative nor dogmatic about lighting. He realizes that he has to make the best of many a bad bargain and he does it very well indeed as is proved by many news pictures. When exposing into the light a lens shade must be used. Without such a shade it is almost impossible to get anything but a dead result. Certainly one cannot get a negative that will give a passable print.

When the operator can choose his view point his decision should always be controlled by his knowledge of news value. But there is no reason why he should always photograph a certain type of picture from the same angle. Indeed he should avoid doing so whenever a change which gives no less news value or interest is possible. Editors

and readers alike get tired of having old and hackneyed view points presented to them. Very often a new and unusual view of a common subject or event sells readily, the little "twist" as it were, gives it an interest not previously recognized.

So numerous are the "picture possibilities" that even if all the news "pictures" were standardized, that is if all of one type were "set" to a pattern it would be impossible to indicate the best view point of each. But if the beginner makes a close and analytical study of as many news picture reproductions as possible and if he has the "picture eye" he will soon learn to select the best angle from which to photograph any given subject.

Then again, backgrounds should be utilized to the best advantage wherever possible. If the subject is in a "high key," that is, comprised mostly of high lights, such as a white horse and lady in tennis costume or a yacht in full sail on a summer's day, the operator should choose a view point which, without losing news value, will introduce a background of a "low key" in order to give the necessary contrast and show up the subject in some sort of detail. And vice versa. I know from experience that some operators regard this matter of so little account that they expose without giving it a thought even when time and opportunity permit a change of position and background that would give a decidedly better result. But I assure the beginner that it can be of great importance and when it is possible to "arrange" a picture he would be well advised to give it careful attention. He will find that the present day public will appreciate his desire to make the best of the situation and the art editor's artist will give thanks for his thoughtfulness.

The choice of background is seldom left to an operator but there are occasions when the exercise of a little tact and diplomacy does wonders. I grant that a great deal of action photography does not permit this choice of background—the photographer has often to count himself for *fortunate in securing the subject*—but frequently a step to the right or to the left or photographing from a slightly lower or higher view point than usual will cut out some obtrusive object in the rear and enhance the selling power of the

print. This is particularly so with heads. Nothing is more annoying to either operator or art editor than to find that the face of a personality is lost in a background of high light or that the branches of a tree appear to be jutting out of a head making it resemble an antlered stag rather than the head of a well known public person! So it



PAT V. A. WENT EXP. F. LET THE PICTURE TELL THE STORY  
Composite illustration of page

is with every subject but if an eye is kept on the background as well as on the subject to be photographed the resourceful operator will soon learn to deal with such dangers as they arise.

### Exposures

Here I shall probably disappoint a good many of my readers for it is not my intention to tabulate a list of exposures necessary for various subjects or actions. As I have said in *Sporting Pictures Generally* no hard and fast rule can be laid down for so much depends upon the



angle of view, distance of subject, speed of subject across the plate, and limb movement—the latter factor being a very important one. In *The Photography of Moving Objects* Mr Adolphe Abrahams, F R P S, deals fully with all kinds of high-speed operating, and I recommend the book to the amateur. But common sense will guide an operator



PLATE V (b)

It is only necessary to know that the figure on the left is the news subject to judge which is the better news picture. Always try to expose when your subject is doing something.

Both of these pictures were reproduced in the daily papers.

provided he takes into consideration those governing factors I have noted above.

It is possible to record faithfully and without any signs of "movement" a pedestrian walking across the focal plane at a distance of six or eight yards or a horse leaping a fence at about double that distance, with a shutter speed as low as  $\frac{1}{8}$  sec., but no operator would risk it unless he was certain that it would not be possible to get a result otherwise owing to conditions of light. In the case of a man

walking there is a moment when both legs are more or less stationary, it is only for a very small fraction of a second but if that psychological moment could be taken advantage of and the arm and body movement was normal then  $\frac{1}{10}$  sec would be adequate. But where is the person who could not only accurately and consistently gauge these psychological moments but also press the release of the camera so that the shutter records it on the plate?

As he gains in experience the amateur will find that shutter speeds between  $\frac{1}{10}$  sec and  $\frac{1}{25}$  sec will serve him well for a great deal of general operating. Of course many occasions will call for the use of much lower or higher speeds but experience is the best teacher provided the pupil has a retentive mind.

### Knowing When to Expose

The moment of exposure on any news picture can be decided by several factors but mainly by 'news' itself. Often the conditions of light surroundings etc. are at their worst when a news picture is at its best. But as news is of first importance the operator must not let these faults deter him from exposing unless of course he knows that another opportunity under more favourable conditions will be forthcoming when he will be able to secure a photograph no less interesting and of equal news value. Such opportunities do occur sometimes.

When photographing any event and even when taking a portrait there is always one moment which offers the greatest value for the purpose for which the photograph is required. This moment however can only be recognized if the operator has the nose for news and the eye for pictures. In actual operating these two essential requirements must act jointly that is the photographer must be able to recognize *and even anticipate* the moment which will offer the greatest news picture value. When that moment comes there must be no hesitation the shutter must drop immediately or it will be too late. Therein lies a great deal of the art of the Press photographer and it is an art that can be acquired though no amount of writing can teach the beginner how to recognize it. One can only say: Wait for the moment giving the greatest news interest.

and then expose ' 'Always strive to 'get' that moment, never be satisfied with the moment before or the moment after' "Set yourself a high standard, but accept a lower one when the former cannot be secured", and 'Get the 'next best' picture if the best has been missed—it will be accepted if its news value *as a whole* warrants its reproduction"

Even if the news picture you are about to secure is a single figure of perhaps, a famous politician speaking do not make a hurried exposure at the first opportunity, but wait a while. Sooner or later the speaker is sure to make a dramatic gesture or assume a characteristic attitude. Expose for either the gesture or the attitude they will add both life and interest, and you will know that you have exposed at the correct moment. For instance, a photograph of Lloyd George showing him speaking at a political gathering and standing at the table without any 'action' would probably sell to a few papers but if that photograph showed him employing a very dramatic or expressive gesture its news value would be increased considerably.

The same thing applies to every Press photograph. If the subject is minute, then there will be one *view point* that is more interesting than any other.

### The Value of Duplicate Negatives

There are occasions when opportunity permits a duplicating of exposures and the question may be asked. Is it not a waste of plates for an experienced operator to duplicate an exposure when manufacturers practically guarantee each plate to be perfect and he (the operator) is certain that his first exposure is correct? 'It is not a waste of plates but on the contrary, a very wise and probably profitable expedient to duplicate a few exposures if opportunity permits and the function offers picture possibilities of more than purely local interest for it is a recognized truth that many of the leading newspapers particularly the *Daily Sketch* the *Daily Mirror*, and the *Daily Mail* will often make a show of 'chiefly local interest' pictures in one of their many editions if they know that identical photographs have not been circulated to other offices. Here, then is the

reason for duplicating exposures on certain jobs. By way of illustration let us say that an agricultural show of some importance is being held and only local paper operators and other free lances are present. Now let us go round with picture seeing eyes. Farming paper requirements differ so widely from those of newspapers that we shall not in this instance discuss them.

There are the prize winners—cattle horses sheep goats etc. Which are profitable? Well 'heads' of cattle and horses are generally good sellers but sheep (unless a general view of the judging or a close up of a judge examining the fleece) are generally useless for newspapers. Goats sometimes take if paraded by a lady owner (preferably titled!) but exclusion of the lady will probably mean exclusion of the print from the daily Press.

Let us say then that our exposures are made up something like this. Two negatives of the head of the champion horse of the show one negative of the head of a prize-winning bull (Highland cattle with the long horns are popular picture makers) two negatives of the judging of the sheep and one of a prize-winning goat with its lady owner. So much for the general stock of the show.

Milking competitions often provide opportunities for securing saleable pictures and a fair or very youthful competitor will probably require a couple of plates. Then there are the children's pony classes which are generally well worth an exposure or two. Photographs of leaping continue to be popular so it is advisable to come away with at least three exposures of this as probably one will be rather disappointing in the negative. Good action pictures are essential and it is very easy to miss the correct moment of exposure by a fraction of a second and so represent the horse as being very wooden. In all probability some well known people will be at the show and it is well to get some of them interested in the exhibits etc.—let us say two groups duplicated. This will make a total of seventeen exposures six of which are practically duplicated.

We must leave the job for a moment to show how these exposures could best be circulated. This is how I should send the negatives or plates if time is limited—

<i>Daily Sketch</i>	<i>Daily Mirror</i>	<i>Daily Mail</i>	<i>Agency</i>
Head of Horse Judging Sheep Milking Competition Pony Class Leaping Personalities	Milking Competition Long Class Personalities Head of Bull	Goat Leaping Personalities	Head of Horse Judging Sheep Leaping Personalities

Of course it is too much to expect the *Sketch*, *Mirror*, and *Mail* to use all these negatives, but if luck is not altogether absent, I should say that six reproductions ought to result.

Then the agency negatives will probably bring in at least the same number of sales.

When an art editor receives negatives, he understands that prints from them have not been circulated to other dailies, and he is generally more ready to reproduce. Experience has proved that sending negatives to individual papers is often more profitable than circulating a number of prints. Thus then, is the reason why I advocate the duplicating of negatives. Of course, the sense of when and when not to duplicate will come with continual and close study of all markets.

### Tact and Patience

There are two "gifts" which the news photographer must possess in fairly good measure—tact and patience. With regard to tact I do not think I can do better than refer my readers to the meaning of the word as given by the dictionary: "Adroitness in managing the feelings of persons dealt with, nice perception in seeing and doing exactly what is best in the circumstances." The pressman comes into contact with persons of every class, in every sphere of life of every shade of political opinion of varying temperaments and in varying circumstances. Then there are people who, for some reason or other, resent his presence for the unfortunate fact must be realized that there are persons, some very much in the public eye and therefore of good news value who emphatically forbid any photographs of them to be taken when they appear at functions where

pressmen are present. It must be admitted that this resentment has often been caused by the rude behaviour of an operator on a previous occasion. Even at a good many of the leading race meetings Press photography is not permitted owing we are told to some operators being too keen and making themselves a nuisance to persons in the paddock and rings and in one instance for operating from a position within the rails near the finishing post and causing a horse to shy and throw the jockey. (I understand that it was due to the last offence that the Jockey Club was the instigator of the ban.)

A quiet unobtrusive persistence will secure a Press photographer much but always he should have consideration for others. Tact will help him over many a difficulty when bounce and obtrusive persistence would serve only to create resentment. Cheek to employ the vernacular may occasionally secure a really good picture but in the end it is never worth the candle. The pressman should always endeavour to come away from a function or event with the knowledge that if he will not be welcomed back at least his return will not be resented.

Patience too is required in really good measure for not infrequently the best pictures are obtained only after long hours of waiting. I understand that an operator on the staff of the *Newcastle Daily Chronicle* secured the first photograph ever taken in England of Krasin the famous Russian politician after a vigil which lasted a fortnight from dawn till dark every day on Newcastle Quay in really bad weather. That was patience indeed. The result was a scoop for the paper concerned.

Sometimes a little suggestion from the photographer will be accepted and acted upon by officials at a function. Perhaps a presentation is to be made during the proceedings but at an hour too late for light conditions or to allow the operator to obtain a picture and get back to his dark room in time to make use of it. If the position is explained very often those responsible for the arrangements are only too pleased to make a slight alteration and thus save the photographer a long wait. But if this is not possible and the picture is worth waiting for the operator should not openly display annoyance but rather show that he has a fair share of patience.

## The Production of the Negative

Although I know that nowadays even the beginner can successfully accomplish the development of a photographic plate with any one of the dozens of developers offered by the trade I am venturing to recommend to the would be pressman two formulae which experience has proved to be excellent for practically every exposure he will make. When exposure is known to be full or over the Metol Hydroquinone formula which I give in The Production of the Print will produce a negative with good enlarging density. Further it is extremely clean working and for flashlight work I do not know of a better one. For winter time operating, when exposures are likely to be on the short side this very active Pyro Metol developer is as far as I know without a rival.

### No. 1 SOLUTION

Lotus Metab. Sulfite	10 per cent
Acid Pyrogallol	5 "
Metol	1 "
Water	100 ccs

### No. 2 SOLUTION

Soda Carbonate Recrist	4 ccs
Soda Sulfite Recrist	1 1/2 "
Water	60 "

For use mix equal parts of Nos. 1 and 2. Slightly increase the quantity of No. 2 when a plate is known to be under exposed.

Of course I do not say that every mile of plate will respond to this developer to the same degree. Some brands may require the addition of the 20 grains of potassium bromide to the No. 2 Solution which is usually recommended to give a satisfactory rendering, but whenever possible it should be dispensed with. Personally I add a few drops of 10 per cent bromide solution to the prepared developer only when I know that a particular plate has been over exposed.

As I do not intend to write about the actual development of the plate I shall pass on to the processes which follow. A word of warning however may be useful. Do not employ a developer simply because it is said to be fast. Pyro Metol is speedy, but it is safe. Anything of quicker action

is likely to be dangerous. Besides the development of a plate cannot be hastened without the margin of safety being narrowed. Further do not try to get a 'pretty' negative. It does not enlarge so well as one that has less density. Experience however, will teach an operator as nothing else will.

Everything possible should be done to hasten fixation so that printing can be proceeded with at the earliest moment. Renew the fixing bath frequently. Though the amount of hypo recommended is generally 8 oz. to 40 oz. of water I find it convenient to use a bath of about treble that strength. On special occasions I have used it bordering on 'saturation' point when fixing was so rapid that the action reminded me of the sudden lifting of a London fog! The quality of the negatives was unimpaired and I saved at least three minutes of precious time.

The question. To wash or not to wash arises only when prints or negatives have to be dispatched without a moment's delay. If only one or two prints are required the negative should be taken out of the fixing bath as soon as fixation is complete. Indeed provided there is no irregular veiling over the main portion of the negative it can be taken out even if an unwanted portion is not completely fixed. The only washing necessary is a rapid rinse in clean water to take away surface hypo.

### Preparing the Negative for Printing

Before printing is proceeded with surface moisture and any drops on the glass side of the negative must be removed. The method I have employed very successfully for years is as follows. First I inspect the surface of the emulsion for any foreign matter picked up in the fixing bath. For effective blotting I use squares of fine linen or cambric two thicknesses being sufficient and I apply a rubbing pressure with the palm of the hand. No fear need be entertained about the pressure provided of course that the negative is perfectly flat on the bench. A second blotting using a fresh piece of linen is necessary and then a rapid rub on the glass side makes the negative ready for the enlarger. By this method a negative can be taken from the fixing bath and prepared for printing well within 30 seconds.



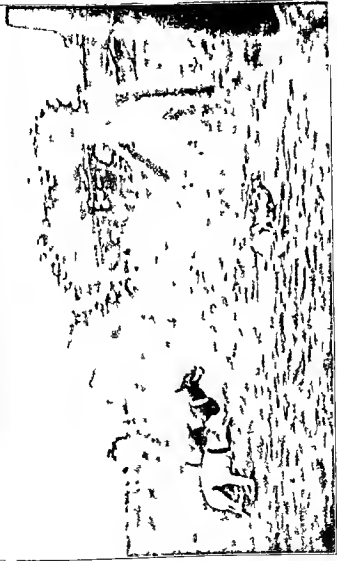


PLATE VI A STRANGE COULING ILLUSTRATION

This was reproduced in the *Da ly Va I Da ly Dispatch* and the *Da ly Sketch*

If several prints are needed, however, it is advisable to prolong the rinsing slightly, otherwise "hypo" crystallization may occur and cause strange markings on the prints.

If a negative is to be sent away, washing need not be any longer than when more than one or two prints are required.

Blotting should be done as before, and if the negative is placed in the hot air over a gas ring stove, or other heating element, drying will be completed in a surprisingly short time. At first, care should be taken not to place the negative too close to the source of heat. When drying proper commences the heat may be increased. Of course a forced draught of hot air would hasten matters, but electric fans are not the portion of the average free lance. If a negative is thoroughly blotted as indicated, it will withstand an astonishingly high temperature without the emulsion frilling, much less "running."

Negatives may also be dried with the aid of methylated spirit but as they must first be *thoroughly* fixed and cleansed of 'hypo' to prevent "milking over," I do not propose to deal with this process. Personally, I have found that the method which I have described is altogether quicker than any other. There is no lengthy washing or risk of 'milking over' and the time saved in fixing, washing, and 'mitching' more than compensates for the slower drying.

Recently I came across an article entitled "Rush Work in Press Photography" in a technical journal. In it appeared the following—

"It is now common practice to enlarge from wet negatives, and many photographers wipe off the surface moisture before placing the negative in the carrier. This is a frequent source of trouble. In a few seconds tiny drops of water come to the surface of the gelatine film making it impossible to obtain a clearly-defined image. An effectual method of preventing this 'sweating' of the film is to rinse the negative in a mixture of glycerine and water before printing. Afterwards it must be thoroughly washed before it can be dried for fixing."

I confess that this glycerine "wrinkle" was new to me but then I have never been obliged to seek a remedy for "sweating" negatives. My method of blotting, and the good ventilation of my enlarger carrier make "sweating,"

if not altogether impossible, at least highly improbable. Even when printing a long run of prints from a wet negative I have never experienced such trouble.

If common sense is used when negatives are being dried hurriedly, nothing need go wrong. During hot weather it may be necessary to employ a hardening fixing bath to prevent "frilling" and to stop the emulsion from becoming "tacky," but with the plate I favour I do not find this necessary, as it is naturally "hard."

As the operator gains in experience he will gradually lessen the time spent in the processes which I have just discussed. I have made a test under conditions that prevail with the average beginner and I find that with the aid of the linen blotters and an ordinary gas ring it is possible to dry a negative with absolute safety in 10 minutes. This time could have been shortened, but the object of the test was to indicate a safe yet speedy method without the employment of special arrangements, rather than to create a record. It may be helpful to the operator to know that the temperature in the immediate vicinity of the negative was  $120^{\circ}$  for the first minute, and after drying proper had commenced it was increased to  $150^{\circ}$ . Of course an unblotted negative could not with safety be subjected to such a heat. The secret of rapid drying is in the thorough and effective blotting off of all surplus moisture.

### The Production of the Print

**CONTACT OR ENLARGER PRINTING** Any amateur photographer who wishes to get into print more than just occasionally must realize as early as possible that *contact printing is a together fu ile in general Press photography*. An enlarger is a *necessity* in the dark room of an operator for even when a half plate camera is used very few negatives will give a contact print of sufficient "news value" area to allow the speedy and easy reproduction so necessary to the vast majority of papers. As it is seldom possible to 'fill the negative' with the news interest of the subject or event photographed enlarged prints are a necessity.

I know that more than one writer on the subject has said that many suitable prints can be made by contact printing and they have described methods for producing them in

what they regarded as very quick time so I feel that I must warn any aspirant for honours in the newspaper world in this matter. It is necessary that he should learn the best methods for producing acceptable work as early as possible and this book is written with the express hope that my experience will be of real assistance to those who seek to travel on the same road. Accordingly I declare that the would-be operator must forsake the printing frame for the enlarger if he would avoid belated disillusionment.

In *The Production of the Negative* I have indicated safe and speedy ways of preparing a negative for *really* quick printing within a short time of development and here I would only emphasize the necessity of enlarger printing.

### The Use of Control in Printing

Apart from trying to avoid exposing into the light it is frequently impossible to arrange the lighting of a news picture but the photographer can often improve his work by careful control of his printing. I know from experience that on many occasions I should have had prints returned to me had I not been at some pains to present them to editors in the most technically attractive way possible. Very often a heavy shadow over a portion of the picture will if the printing is straight and not controlled swallow up all detail in its area and rob the print of a good deal of its chance of acceptance. (Here I speak of course of a news photograph that has no great value.) It is true that the process artist can do wonders with paint brush and knife but often there is just cause for public people who frequently appear in news pictures to complain of the apparent untruthfulness of the pressman's camera for some operators leave far too much to the skill—and imagination!—of the artist. It is not only in likenesses that care should be exercised. Figures or objects against the sky line frequently call for controlled printing in order to secure a natural and balanced result. The time and patience necessary will meet with full compensation not only in the form of possibly more acceptances but in the personal pleasure and satisfaction in seeing one's work well reproduced. To an operator really interested in the profession acceptance is not everything that matters. Pride of craft counts for much.

Personally, I find that my hands are the best "instruments" for controlling printing, and they become more expert with daily use. To "control" a print through the enlarger is not at all difficult, and it is not without a certain fascination. Certainly, it often sells a print that would go unsold if "straight" printing were given to it.

### Choice of Printing Paper.

The ultimate reproduction of a print should decide the choice of printing paper. Of course, the quality of the negative must also be taken into consideration, but when the negative has good gradation and density, the operator should use a paper that will give the best possible print suitable for reproduction in a particular paper or magazine. For example, such papers as the *Daily Mirror*, the *Daily Sketch*, *The Times*, and the *Morning Post* generally prefer a print that is not too contrasty. The "screen" which they employ in the process of block making is comparatively very fine and the quality of the pictures in these papers is remarkably good for daily journalism. If a coarser "screen" were used, a rather contrasty photograph would be required to secure sparkle and "life" in the resulting reproduction. It will thus be seen that the better printed papers favour a photograph that has good detail well rendered even in the shadows, and so long as it has good blacks and clean whites it need not be contrasty.

Of course, an operator need not print specially for various daily papers. If his negative is good he will be able to secure a suitable print if he uses a Medium 'Press' bromide paper.

When supplying the better class illustrated weekly papers contrasty prints are not desirable. If the negative has good printing qualities and prints are to be submitted to such papers as the *Sphere*, the *Illustrated London News*, the *Tatler*, and the *Bystander* an Ordinary or Soft 'Press' bromide paper will give a more acceptable result than a Medium or Contrasty paper. Of course if the negative is rather weak then a Medium or Contrasty paper will be necessary to secure a print that will reproduce fairly well. A fully 'toned' print is required by the art editors of the "shilling weeklies" contrast is anathema to them.

Slow printing paper is generally the best for a negative which though dense possesses good gradations. Often however lack of time compels an operator to use a fast paper (with the result that a contrast is given to the print) for, whereas an Ordinary paper may require an exposure lasting minutes the employment of a fast grade will probably shorten the exposure to seconds. When preparing prints for the weeklies however there is not the usual rush and generally time allows the use of a paper that will give the print every possible chance of acceptance.

### The Best Size of Print

Though art editors do not demand that prints should be of any particular size they prefer suitable photographs to be of a size that makes for easy reproduction. In present day newspapers which use photographs of news events the big story photographically can always be recognized by the size of the reproductions. If the Prime Minister were to be killed in a railway accident to-day and pictures of the accident arrived at the offices to-night in time for to-morrow's issues going to press a portrait of the Premier would take precedence in size and position. It would in all probability figure in the front pages of the *Daily Sketch* and *Daily Mirror* and other papers would also give it the star position. Art editors would have a very wide selection of such portraits from which to make a choice and no doubt a number of studio photographers as well as a greater number of pressmen have studies of the Premier that would be acceptable in many offices. In such a case if little time remained before the issue had to go to press an excellent portrait of half plate size might be passed over for a larger print which was not so good. The reason for this would be purely one of time. The process department prefer a print which is the same size—or larger if possible—as the desired reproduction and in instances where a large block is made from a small print copying and enlarging have often to be done before it can go on to the easel of the process camera. It will thus be seen that in such a case as that mentioned the necessary time for copying and enlarging could not be spared. Consequently the choice would have to be made from suitably sized prints.

ONCE IN A LIFETIME  
A £150 PICTURE

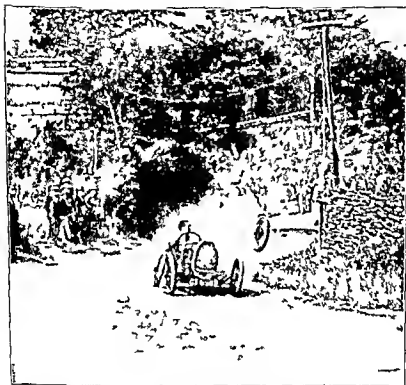


PLATE VII THE WHEEL IN THE AIR  
*Photograph by Mr F R Logan FRPS Birmingham*

ITS HISTORY

COURTEOUSLY SUPPLIED BY MR LOGAN

"My operator was walking up the hill during the trial at Caerphilly and did not intend to take any pictures of that particular corner but recognising the peculiar note of the car in the distance as belonging to a driver with whom we are personally acquainted I stopped to take a casual snap. As the car appeared in view the axle snapped and the wheel shot up into the air. As the position of the car then was out of focus for the setting of the lens the camera man waited a second before he shot till the car reached the plane of focus. Actually the wheel in the picture has been up to twice the height and was photographed while descending. You may be interested to know that this picture was worth about £150 to us

As the average size of reproductions in the daily Press of this country is generally about 20 sq in the Press photographer has but to supply a correspondingly sized print. If an analysis were made of all the sizes of photographs submitted to art editors it could safely be predicted that whole plate ( $8\frac{1}{2}$  in  $\times$   $6\frac{1}{2}$  in) would claim the largest percentage. This size is large enough for the majority of reproductions and need not be increased unless the news value of the subject demands it as in the case of the supposed railway accident and the death of the Prime Minister.

Half plate ( $6\frac{1}{2}$  in  $\times$   $4\frac{1}{2}$  in) is suitable for the majority of heads but if enlargement to whole-plate can be made without loss of quality then it is to be recommended. The larger print allows for any necessary blocking-out and touching up by the artist and such brush and knife work will not be obvious in the reproduction. But quality of detail or definition should not be sacrificed for the sake of presenting a large print. Indeed I think that if the focus in the negative is not too good and enlargement to whole plate accentuates the error to a marked degree a half plate print will more readily find favour with an editor. This will especially be so if the subject is only of average news value and is not likely to be reproduced larger than half plate.

Of course there are occasions when it is advisable to submit 10 in  $\times$  8 in prints and an operator should always have a small stock of this size paper on hand. Some day he may be fortunate enough to secure a scoop of sufficient news value to warrant editors of the picture papers giving over their front pages to one reproduction and though 12 in  $\times$  10 in would certainly be better for that purpose 10 in  $\times$  8 in will quite well fill the bill.

In short then it may be said that though half plate is acceptable for subjects of comparatively small news value and for heads not likely to be reproduced larger than 6 or 8 sq in whole-plate is more suitable and attractive and is to be recommended whenever possible.

### The Value of the Printing Mask

Though a print without a white margin stands as good a chance of acceptance as one with it it cannot be denied



that its subject does not show up so well, and as photographs submitted to art editors should be given every opportunity to sell themselves, few experienced operators send out their prints unmasked. The use of a printing mask which gives a good, clean regular margin of about  $\frac{1}{4}$  in. all round, adds not a little to the attractiveness of a print that is rather weak and lacking in sparkle, and though it does not increase the photographic value of the print, it certainly gives it a distinction that would otherwise be missing. A tradesman, if he would be successful, always displays his wares as effectively as he can: so why should the Press photographer not do the same with his prints? It is the art editor and not the block maker who is the pressman's customer, and to paraphrase, 'a little margin may go a long way.' Besides, printing effectively with the mask takes no longer than printing without it.

### Essential Qualities in a Print for Reproduction

When writing in my 'Press Photography Notes' in the *British Journal of Photography*, on the production of the print most suitable for reproduction I said that, 'to summarize one might say 'good blacks are essential for the production of good blocks' and 'good blacks can only be secured by correct exposure and the fullest development.' There has been no revolutionary change in either of these photographic processes since that time and to day those observations still hold good. And as good blacks are so essential for the production of good blocks every effort must be made to produce a print as technically perfect as the negative will give. It is true that many an accepted Press photograph has not been the very best possible print yet it was 'good enough' for the purpose. There are always occasions in a pressman's life when the first print made from a negative—unless it is very poor indeed—has to be regarded as 'good enough' if it is to be of any use at all—that is if it is to catch the last train or mail that will get it to the office in time for reproduction in the issue about to go to press. Often unless the picture can be delivered in time for the first possible edition of a paper after the photographed event it loses all its news value. Such facts have to be faced by the operator and it is this knowledge that compels

him at times to submit a print that is not entirely to his satisfaction owing to the fact that a slight error has been made in the exposure given to the print and time does not allow the making of another.

To print and develop may take little more than a minute with certain grades of paper, but sometimes the loss of even such a short space of time may mean the loss of two or three guineas. All the best makes of bromide paper to-day have quite a lot of latitude. But under-exposure cannot possibly be remedied effectively by prolonged or more active development, neither can over-exposure be corrected by hasty or shortened development. If the exposure has been fairly correct then with a good brand of paper and careful developing it is surprising how passable a print may be made. Both under and over exposed prints gain acceptance occasionally, but in either case the error must not be pronounced.

Correct development is as important as correct exposure if a technically perfect print is desired, for it is only with the combination of the two that good blacks can be obtained. Shortening or prolonging either of these operations means loss of quality.

If the first print is even slightly wrong it is always advisable to make another if time permits. A little less exposure and more development, or more exposure and less development, can do wonders to the appearance of a news picture as well as to a studio portrait, and I can assure the amateur that though news value comes first and foremost technical quality counts to a surprising extent.

### Development of the Print

Except to offer one or two possibly helpful hints I need say little about the development of the print. The amateur photographer will already have passed through the trial stages of the art so far as printing and development are concerned. If he can consistently produce good gas light prints then the printing and development of bromide paper will present no difficulty to him.

Choice of a developer can be made from the formulae recommended by the makers of the paper used. Below I give a formula which I regard as ideal for the majority of

papers Besides being a clean working developer, even when weakened by use, it gives good blacks

Metal	20 grains
Hydroquinone	60 "
Soda Sulphite (Crys)	700 "
Soda Carbonate (Crys)	700 "
Water	20 ounces

Dissolve the metal first When required for use, dilute with equal quantity of water Work at a temperature of 60°-65° F

I do not add the six grains of potassium bromide which are usually recommended, for I find that I can get clean whites without it This developer keeps well, so that it can advantageously be made up in fairly large quantities, 80 oz make 160 oz of working solution, and thus will serve the average operator a good many days

When developing, there are two things which must not be done if the best possible print is to be secured Do not "force" in an attempt to make amends for under exposure, and do not snatch a print out of the developer to save it from going "too black" In both cases a fresh print should be made Good blacks are the result of correct exposure and correct development

Sometimes a "high light" in a print does not come up in the developer as one would like it, or a head against a sky line is slow in developing in comparison with the rest of the figure I pass on a little "dodge" which I find very useful If the developer is "rubbed in" on the particular part of the print with the finger tips this local hastened development tends to bring out the required half tones and give the necessary "balance" to the whole print To use an Irishism—A little assistance can be a big help

After development, it is advisable to give the print a rapid rinse in clean water in order to wash away as much of the developer as possible and thus allow fixation to be completed with all speed Besides any unnecessary developer introduced into the fixing bath will tend to cause staining, especially when time does not permit a continual moving of the prints for the first minute or so

### A Few Notes on Fixing.

I am often asked "How long should a print remain in the fixing bath before being washed to send to a newspaper?"

Well if time does not matter and the print is likely to be kept for some time before being used it is advisable to let it remain in a bath which is of normal strength for at least a quarter of an hour

But when time presses it is necessary to wash the print as soon as it is sufficiently fixed to retain the image when exposed to white light. Personally I have taken hundreds of prints from the fixing bath within 3 minutes of development washed and dried them submitted them to editors and had some of them returned to me weeks afterwards without a single one showing signs of deterioration or fading. I must add however that I use a fixing bath considerably stronger than the usual. I treble the recommended quantity of hypo. But it was only after several tests that I sent out prints that had received such a short fixing. On a few occasions I have even taken prints from the bath after little more than a minute's immersion but I do not recommend this to the beginner. Once the operator gets going he will soon learn when to take liberties with recognized methods but until then it is wise to step warily. Some printing papers fix more quickly than others and only experience will tell him when he is within the safety line.

### Quick Washing and Drying

With regard to the amount of washing a print requires I am inclined to think that some operators waste many precious minutes in this process when time is short and packages have to be got off at the earliest possible moment. Prolonged washing is not at all necessary for prints that will be reproduced within a few hours or even days of their arrival at the newspaper office. In fact I will go so far as to say that it can almost be omitted. Scores of prints have left my hands after being only very rapidly pulled through water blotted soaked in methylated spirit and then either fired or dried over a gas ring. Frequent tests have shown that prints so treated do not show the slightest sign of hypo crystallization or any other form of markings even after being exposed to air and light for several weeks. Often I have transferred prints straight from the fixing bath to the blotters and they still served their purpose. Even a minute spent in washing may mean missing a train.

or mail Thorough fixation is much more important than washing

If prints are to be dried in the shortest possible time, the operator must adopt a method which, at first sight, he may regard as sheer lunacy But, before describing it, let me assure him that it is a safe and effective method and one that is practised by pressmen when circumstances demand As soon as the prints have been blotted and cleared of all surplus moisture, they should be transferred to a dish of methylated spirit and left there until the image shows through the back of the print (As the time taken for this varies in direct relation to the freshness and strength of the spirit, stale "meth" should not be used for this purpose) The prints should then be taken singly and held over a gas ring or taper until the spirit is ignited In a second the print will be in flames, but the amateur need not fear for its safety, for a few seconds later they will die out, leaving it perfectly dry and undamaged The prints must not be blotted; if the majority of the spirit is allowed to drain off before "firing," this is sufficient Of course, the print must not be held in the hand during the process of "firing", a foot length of galvanized wire will hold it securely if pierced through one corner The hole thus made may show a slight sign of charring, but this can be trimmed off

If I explain that the water retained in the washed print prevents it from being burned, and the ignited spirit draws off the water from the print the embryo operator will probably more readily believe this method to be safe and experiment on his own account

When prints are not required immediately they can be dried in another way, which, though quite speedy, is a good deal slower than the method just described After they have been thoroughly soaked in methylated spirit they should be blotted between sheets of the special fluffless blotting paper sold by all dealers (I find that "Robosal" is excellent, and the 25 in  $\times$  20 in size accommodates six whole-plate prints It should be 100 lb to the ream, the 50 lb quality is too thin) Afterwards they can be dried over a gas ring or in front of a fire in a minute or two This heating should not be continued longer than is necessary, otherwise the print will curl badly, and if it has to

be straightened out immediately the emulsion is likely to crack

### Is Glazing Essential ?

This is a question often asked by amateurs, for no doubt many have been led to believe that all prints submitted to newspapers, etc., *must* have a highly glazed surface before successful reproduction is possible. Now, though a glazed print is *preferred* by the block makers, it is by no means essential, and hundreds of professionally made unglazed prints are accepted each week. If time permits, then certainly it is advisable to increase the glaze of the "glossy" bromide paper with the aid of plate glass or ferrotype plates, but this should not be done at the risk of missing a mail.

I have found "Bango" Quick Glaze solution which is made by the Vanguard Manufacturing Co., to be an excellent "medium." With the use of this, prints can be taken straight from the washing trays and squeegeed direct on the ferrotype plates, glass, or celluloid sheets, without the latter having to be polished, waxed, or French chalked—a distinct advantage.

### The Value of Trimming and Spotting

At the risk of being accused of writing on "trivial things" I again emphasize the fact that the operator should endeavour at all times to turn out his work in the very best possible manner. Of course, news value and technical excellence of print call for first and best attention, but if time permits why should he not give editors cause to recognize that he has pride of craft as well as technical ability? Trimming costs nothing but time, and "spotting" requires only time and a little skill. Yet it is surprising what both can do to make a print attractive. There are several really efficient print trimmers on the market. My own has taken away the softened edges of thousands of prints, for it is seldom that a print leaves my hands without being trimmed. Daily practice has made it possible for me to gauge very accurately, sometimes to the minute just how long it will take me to develop and print so many plates, and I prefer to work at increased pressure and thus secure time for trimming and

any necessary spotting ' rather than let a print go in a rough unfinished state

Sometimes in the rush of work a negative suffers some slight damage 'Photopaking' has to be done rather hurriedly, with the result that the prints show up the hand work, perhaps to the extent of a white patch in a heavy shadow or worse still, across a figure where it catches the eye rather badly. A little judicious spotting with brush and colour will make the print more presentable and though it will probably be gone over by the artist if it is accepted the operator will have the satisfaction of knowing that everything was done to make the print saleable

## CHAPTER VI

### "WRITING UP" AND CIRCULATING PRINTS

#### Studying the Markets How Best to Do It

RECOGNIZING that the market for Press photographs is large and exceedingly varied someone has said that practically every photograph has a value and that there is a market for it—somewhere! Every photograph? No But certainly every photograph which has some news value or which is capable of interesting a large number of people The greatest difficulty is not always surmounted when a perfect negative has been secured No not by any means for very often it takes hours sometimes days to locate a market wherein a profitable price will be given for a photograph The market exists but it must be found On this subject I propose to write briefly

No amount of lecturing or writing can save the Press photographer the time necessary for a systematic study of the multitude of papers which offer a market for one class of picture or another for it is only by careful study and analysis of every paper that the pressman can hope to know just where he is likely to have his work accepted—at the best possible fee No one can do it for him It is true that an agent can and will circulate an operator's prints where they are most likely to sell but before the print stage is reached the operator must first obtain the negative from which saleable prints can be made And if he wishes to live by his camera he must generally speaking photograph only those things that are of interest to at least one section of the public

It will thus be seen that first and foremost one must know what is saleable and *as this is most easily discovered by seeing what has been sold and is selling* it is evident that irrespective of whether the pressman puts his work direct on the market or employs an agent he must study the Press and its requirements

Now this cannot be done casually by looking at a paper one day and then not seeing it again for weeks Neither is



it profitable to buy a mixed bag of newspapers periodicals etc. one day and look through them even critically. Even if they have been chosen because of their policy of reproducing large numbers of photographs a study of this kind would only serve to show what a varied assortment of pictures are available. That fact is already known. It is a knowledge of the requirements of each particular paper that is needed. The only way to secure this knowledge is to study each paper in turn for a definite period. A week or a fortnight in the case of the daily papers and five or six weeks for the weekly editions will be sufficient. Two or three papers can be taken together. At the end of the period all the issues of each particular edition should be studied as a whole. Thus if the *Daily Sketch* and the *Daily Mirror* are taken together an 'as a whole' study and analysis will teach any would-be Press photographer much that cannot be taught by tabulating the preferences of either. It will prove one thing and that very clearly that the two papers are the best possible markets for general interest news pictures.

The happenings of a fortnight will provide an extremely varied assortment of pictures and as generally speaking the same or very similar photographs of the main news ideas a large percentage of odd pictures are offered to both papers a good guide is thus obtained as to the requirements of both.

The same system can be applied very profitably to every paper and periodical offering a market for pictures. Of course if an operator is not resident in or near an agricultural area or if his activities in other directions do not allow time for this class of work there is no necessity for him to study the peculiar requirements of the farming Press. But if he is specializing in motoring pictures as a side line to ordinary news he should seek out every possible market in this direction—daily Press weekly monthly technical domestic and general reading journals alike—and apply the same system of study and analysis to them. Besides discovering new markets he will get ideas for pictures probably not featured previously but nevertheless readily acceptable. Personal experience has proved this again and again.

If the operator has the opportunity to see a number of papers each day and week he should most certainly make the fullest use of the privilege. He will soon learn to estimate on sight the value of any particular picture and a look through all the leading papers will help him to know whether his estimate is at all correct and train him to

### BATHING PICTURE



PLATE VIII (a) BUT IT'S COLD!

judge accurately the value of a picture before exposing on it

### The Art of the Caption

The amateur may have some difficulty in writing suitable story telling captions to accompany his prints. Even experienced operators occasionally find it difficult. At times it is

easy to hit upon a snappy sentence that tells the story both adequately and briefly, but there are other occasions when words refuse to come. What, then, is to be done? My advice is, do not miss the mail through waiting for an idea put down the facts simply and plainly and let the picture do the selling.

# BATHING PICTURE



PLATE VIII (b) DEVON CLORIOUS DEYON  
JUST HOW I FELL AT CLOVELLA

Here is an art editor's advice. The aim should be to tell the reader as much as possible—to say precisely what the picture represents giving the news story drawing attention to the salient points of interest and adding any facts that may be necessary to complete the tale and round it off. This is good advice for the photographer. Let your caption tell the story in as few words as possible and remember

to place the 'salient points of interest' at the beginning and not at the end. Of course if you can put 'punch' into your caption so much the better but do not allow any ambiguity or possibility of misunderstanding to accompany it. Never depart from the truth in order to give 'punch'.

Every paper has an expert caption writer so if an editor wants your photograph he will use it so long as your descriptive matter gives actual facts. Prints are not bought for their captions though I do not deny that a good caption often helps to sell a just ordinary photograph.

I have said that a caption should state the facts—especially if it is a news picture—plainly and without ambiguity. I remember seeing a picture in one of the illustrated dailies however the caption of which was contradictory to the known facts. I do not know on whose shoulders the error rested but knowing the full circumstances of the accident (a flying one) I am inclined to think that the photographer mixed up the facts very badly when he wrote his caption. Certainly no editor would knowingly make such a mistake misrepresentation can be a very costly experiment. When in doubt leave it out should be every Press photographer's motto.

When writing the caption for a picture which is purely news there is no necessity to make play with words. Give the story and the facts as briefly as possible. Use certain of names of persons and places but do not write a report. If there are any interesting legends etc. in connection with the photographed place person or event then by all means add them *but always briefly*. An art editor often receives hundreds of prints each day and he must make his choice as quickly as possible so give yours every chance of being among the selected.

Below I give two captions as they were printed under a photograph recently reproduced in two national papers. The photograph depicted a boy on friendly terms with alligators in a London naturalists shop—

AT THE ALLIGATOR SHOP — A London boy who knows all about alligators because a relative keeps a shop where they (along with snakes and lizards) can be bought.

IN THE REPTILE SHOP — The nephew of a London naturalist among the scaly creatures which comprise his uncle's stock and are all his firm friends. This strange shop is stocked with snakes alligators and lizards.

Now the first caption is not only more brief but it is also better than the second. In 24 words it tells the story neatly, as "I know all about alligators because a relative keeps a shop where they can be bought" hints at a boy's natural inclination to know things. The second undoubtedly states the facts but it lacks the grip of the first. In a picture such as this the operator has an opportunity to write something 'snappy'. Sometimes a topical *title* is better than a 'punch' in the caption itself. This is especially so when the picture is not exactly 'news' and a lengthy explanation is unnecessary. Quite recently a head of a bullock at a Christmas Market appeared in a daily paper with the title 'Baron de Beef' and the reference to the famous Mustard Club was not lost on the public! The same picture appeared in another paper with the title 'Not a Happy Christmas'. Both were good but the first was decidedly more topical—the public has been acquainted with Christmas much longer than it has with the Mustard Club!

Add 'punch' whenever possible but do not memorize too many American film captions! They may be clever but we English are not gifted with the same sense of humour as our American cousins!

As a rule editors prefer captions to be written on the backs of the prints or attached to them in some way so this method should be generally adopted. Loose slips of paper have an awkward habit of getting mislaid and a news photograph without a caption is as useless as a ship without a rudder. But there are exceptions to this general rule. When several prints are sent some editors prefer the captions to be written on a sheet of paper as this suits their method of working and they generally advise the operator accordingly. In such a case the captions for each event should be written on a separate sheet and each print should be clearly indicated with title and number to correspond with caption sheet.

### Means of Circulating Prints

After prints are captioned and ready for dispatch we must consider the matter of circulation. If the operator is in or near Fleet Street he will deliver them or have them delivered by hand. But as I am concerned principally in

addressing the provincial would be press-man I shall endeavour to indicate the best and speediest means, under varying circumstances, of sending prints to various offices.

Apart from delivery by hand there are only two ways whereby circulation can be effected—by the post and by rail. Both of these methods have their respective advantages and disadvantages. Certainly, for cheapness the letter post is far ahead of rail transit but there are occasions when cheapness must be sacrificed for the sake of speed, and it is then that the passenger train service must be utilized.

First let us consider the advantages of the postal service. When a large number of prints have to be circulated to London and provincial offices for simultaneous publication it is essential that they should be given equal chances of arriving for a particular day's issue. For this reason the operator should find out which dispatch from his town office is most likely to get his envelopes as early in the day as possible into London, Manchester, Liverpool, Birmingham, Carlisle, Nottingham, Leeds, Newcastle, Glasgow, and Edinburgh, which are the principal newspaper producing centres in the kingdom. If the local postmaster cannot give the necessary definite information a letter addressed to the District Head Office will no doubt produce the desired result. If the operator resides near a mail stopping station of a main line railway a few words with one of the postal clerks on the train will provide him with particulars as to probable times of arrival and delivery of mails dropped off at various places *en route*. In any case it is generally accepted that any letter or packet posted in time for the last dispatch at the local office—unless that office is an uncommonly long distance from the railway—will reach the newspaper offices in the above mentioned cities in good time for papers going to press the following evening. In most cases they will arrive three or four hours before mid-day. Of course this does not include letters from the North of Scotland or from Ireland to London and Midland offices.

Press packages are invariably given preference in sorting and dispatch; therefore it is advisable to mark all envelopes prominently with **PRESS MATTER—URGENT** or **PRESS PHOTOS—URGENT**. A stout pen and a supply of red ink are substitutes for a rubber stamp or a gummed label.

**In Choice of Area of Operation** I have advised men to go to a main line station where a mail train stops at an hour later than the last dispatch from the local post office. The reason for this is that there are frequent occasions when an operator desires to circulate prints to various offices after the last collection has been made at the post office and though a suitable train may be available shortly after he will not wish to go to the expense of paying railway parcels rate on each packet and thus greatly increase the expenses of a job without any certainty of financial return. If a main line station is within easy reach he can post his envelopes on the mail train direct the charge being a halfpenny more than the ordinary rate on each packet. To secure this undoubted advantage may mean a journey of 5 or 6 miles in all kinds of weather at a late hour but personally I know such a journey to be in most instances well worth the trouble and occasional discomfort.

Railway transit is undoubtedly more costly than postal but when it is taken into account that any packages under 10 oz. will be carried from Edinburgh to King's Cross for a fee of 9d. it must be recognized that considering the speed of conveyance it is very cheap indeed. It has however one distinct disadvantage. Packages thus conveyed do not reach the newspaper offices for some time after arrival at the respective stations. If they are not collected by the addressees they are delivered by the railway parcels van but as this may not be done until some hours later it is necessary to advise each editor by wire or phone as to station and time of arrival. Some newspapers collect news packets sent by rail every few hours but in a large city which has several stations editors prefer to be advised so that they can collect them immediately from the particular station to which they are sent. The necessity for a telegram or phone message especially when several packages are being forwarded is a disadvantage which cannot be disregarded. Of course if the packages contain a big story one does not stop to consider the additional expense entailed.

All packages sent by rail should be marked "To be called for" and addressed "c/o Parcels Office King's Cross" or whatever is the terminus or station on the main line by which they are sent.

It is not always advisable to dispatch railway packages by the first possible train unless it is a through connection. Sometimes it is better to ask the booking clerk to keep them back an hour or even more and put them aboard a through train. The less changing there is the greater will be the likelihood of a speedy delivery of packages which sometimes have a knack of getting mislaid if left too much to the handling of railway servants.

Envelopes sent by passenger train are treated as parcels and must be bound with string otherwise they are classified as letters and letter carrying is the monopoly of H M Government.

When sent by post prints are generally sufficiently protected by one strawboard but I find it better to use two when sending them by rail. The slight additional weight calls for no further charge and it ensures the arrival of prints in an undamaged condition.

Is it necessary to enclose a stamped addressed envelope for the return of unaccepted prints?—and, Do papers return prints to professional operators without charge? are two questions often asked by amateurs.

These connected questions cannot be answered by a direct Yes or No but generally speaking all the principal offices and a good many of the smaller ones return prints without the stamped addressed envelope being sent to them. Of course there are exceptions. At the time of writing the *Daily Herald* makes it known that unless photographs are accompanied by a stamped addressed envelope they will be destroyed a fortnight after receipt if unaccepted. The now defunct—at least as an individual paper—*Daily Graphic* always returned unwanted prints but in addition to the editorial regrets a pamphlet was always included reminding contributors that prints would not be returned if unaccompanied.

Personally I have never enclosed a stamped addressed envelope with submitted prints but probably I have been extremely fortunate in having the majority of unwanted contributions returned post paid. I advise the would be pressman to try his luck as I did and if unpublished prints come back well and good I daresay I shall receive editorial reminders for suggesting this but a free lance



Press photographer has greater need to economize in the postage account than an affluent newspaper

### On Submitting Undeveloped Plates

In the vast majority of cases *prints* are circulated to the offices but there are occasions when it is advisable to send undeveloped plates (In 'The Job Itself The Value of Duplicate Negatives,' I have given an instance when it is generally more profitable to let two or three editors have negatives rather than prints, and of course this also includes undeveloped plates)

Let us consider one of these occasions. Suppose that an operator attends a function of only local interest in an area where 'local' editions are circulated. On arrival he unexpectedly finds that a staff operator from paper A is already there. The function proceeds, and no operator from paper B puts in an appearance. The free lance realizes that owing to the distance from his dark room and the lateness of the hour he cannot possibly let B have either prints or negatives on approval in time for simultaneous publication with A the following day. He does not know why B has not sent a representative. Perhaps the editor does not want pictures of the function or it may be that an operator could not be spared on account of other engagements. In the latter case prints negatives or undeveloped plates would probably be welcomed. The free lance should not think about such possibilities too long he must either get the undeveloped plates to the editor of B at the earliest possible moment or give up all hope of any acceptance from that quarter as naturally B would not use pictures of the event a day later than A. As neither time nor circumstances will permit unloading of slides the plates must be sent in the holders. It is only necessary to enclose a rough caption giving the main particulars of the event. The caption of each plate should be numbered to correspond with the number of each dark slide so that no mistake will be made with any that are in any way similar. A note can be added stating that as paper A was represented at the function *undeveloped plates* are being sent through pressure of time.

The slides should be packed securely and put on the first suitable train or if it is convenient and quicker the operator

can deliver them at the office himself (Of course, every thing depends on the locality and the distance from the news paper office) If they are sent by train, the parcel should be marked c/o Parcels Office—"To be called for," and the editor should be advised by telephone or telegram that undeveloped plates are being forwarded to arrive at a certain time, so that he will be able to make the necessary arrangements for their collection

The free-lance must always be ready to act as circumstances arise. He may not profit on every occasion such as I have mentioned but an editor will appreciate his initiative and thought and he will recompense him indirectly in other ways

## CHAPTER VII

### THE MARKET

#### THE DAILY PRESS

The National Illustrated Dailies

#### ANALYSES

##### The "Daily Sketch."

Two photographs of Sir Alan Cobham arriving at New York with his "Moth" aeroplane, two "heads" of people in the news, one head study of a heifer at Christmas Cattle Show, "Not a Happy Christmas", two theatrical pictures, two boating pictures of Varsity Trial Eights, one hurdle racing "fall" photograph, one picture of Girl Master of Bergles, one theatrical scene, one picture of shark washed ashore on Scottish coast, two photographs of the return of the survivors of HMS *Valerian*, one of a London alligator shop, a photograph of a London house that is "twisted" owing to subsidence, one "Christmas Look" study of a girl with mistletoe at Covent Garden, two "heads" of persons killed in a colliery disaster, a series of four photographs of a London hospital in connection with a cheque donation hour, one photograph of a lady potter-painter at work, two pictures illustrating tricks of science, one rugby and three soccer pictures, one photograph showing how some puppies were exhibited behind a picture frame, a photograph of the Lord Mayor of London with some old schoolfellows at a golf match, inserted in different parts of the paper, three "heads" of footballers, and eleven of people "in the news" *A total of 47 photographs*

##### The "Daily Mirror."

Three pictures of a motor car disaster, three "in course of duty" photographs of a nurse to be presented with a medal for bravery, one indoor photograph of Sir Austen Chamberlain and M. Briand in Paris, one hunting "personalities" group, one Christmas Fair picture, one of

presentation of birthday gifts to a bishop one photograph of Varsity motor speed trials two heads of persons killed in colliery disaster (*Daily Sketch*) one hurdle racing fall picture (similar to *Daily Sketch*) two photographs of return of H M S *Valerian's* survivors (similar to *Daily Sketch*) one London wedding picture one of a London alligator shop (*Daily Sketch*) one picture of the distribution of cake at a factory on employer's birthday one photograph of parachute test two pictures of arrival of Sir Alan Cobham at New York (one as *Daily Sketch*) three fashion pictures one of presentation to 70 years old hero one picture of young hospital patients practising carols one photograph of a lady swimmer receiving trophy one picture of war blinded men in walking race one rugby picture one of Jews laying wreath on Cenotaph two amateur theatrical pictures one of sheep at a London Christmas Market one photograph of preparations for Varsity Trial Eight's Boat Race a photograph of a labourer who has had a £5 000 windfall inserted in different parts of the paper three heads' of foot ballers and ten of people in the news *A total of 50 photographs*

Since the incorporation of the *Daily Graphic* with the *Daily Sketch* the latter paper and the *Daily Mirror* are the only national illustrated dailies and both are extremely good markets for the free-lance operator. It is true that each has special preferences for certain types of pictures but generally speaking these do not include political news interest photographs. From the operator's point of view this is an advantage which cannot be over-estimated. All political parties have big shows in both papers at various times but news value is always the first consideration. So it is with every type of news picture. Each paper requires photographs that will appeal to the reader in general irrespective of political opinions or social distinctions. Generally speaking every issue of both papers caters for all classes and this is why I say they are markets which the pressman cannot afford to neglect on any occasion when he gets a general interest or topical picture.

Both papers issue several editions each day and though one edition may contain sixty photographs the number

accepted and reproduced among the several editions will in all probability be about eighty. Let us say that a big sports meeting has been held in the North of England and a staff operator has attended, or a local free lance has sent a batch of plates. If the event is of special interest to Cumberland, the edition circulated in that area will probably have its back page occupied by six or seven photographs of the sports. Possibly one or two of these pictures will be of general interest. If so, they will probably be included in all the other editions as general news. This applies to both papers but particularly to the *Daily Sketch*. On several occasions I have found it advisable to duplicate negatives and send a selection to either or both offices. (See 'The Job Itself' 'The Value of Duplicate Negatives')

Practically every class of "crime" picture is acceptable to both papers. The *Daily Mirror* shows a liking for motoring accidents and the *Daily Sketch* is always a good market for wedding photographs provided they are of persons of some note.

After important matches, football pictures are a strong feature and throughout the season each Monday issue contains as far as seven or eight of these, besides several "herds of prominent players."

"Herds" of persons in the public eye are popular with both editors. The *Daily Mirror* which is probably the best market for golden and diamond wedding photographs also frequently accepts pictures showing freaks of nature and anything unusual. The *Daily Sketch* too reproduces these but not so readily.

"Stunt" animal pictures and Zoo and natural history photographs are all saleable to both offices. Hunting pictures are reproduced fairly often but 'kills' should not be portrayed too vividly. The picturesque and social sides of hunting provide better opportunities than the actual chase.

Horse racing photographs are very popular but the *Daily Sketch* seems to favour personalities of the turf rather than actual racing scenes. Close ups of leading horses and jockeys due to take part in the principal races should be submitted to both offices several days before the particular event as both papers often make a special feature of these on the morning of the race.

Unconventional pictures of well known politicians, artists, actors and actresses are more readily accepted by the *Daily Sketch* than the *Daily Mirror*, but both use them frequently.

Photographs showing old customs should always be sent to both offices, though the *Daily Mirror* is generally the best market for this type of picture.

Good aviation photographs are among the best selling news pictures, and when the operator gets anything of interest in this direction he should not only circulate it to the all picture papers, but to the ordinary newspapers as well. Pictures of new machines being built or tested, or of accidents, are always sure of the best consideration. Indeed, if the demand for such pictures increases, there will be a big opening for greater specialization in this branch.

### The "Bulletin" (The Scottish All Picture Paper).

One photograph of a Scottish labourer who has had a £5,000 windfall (as *Daily Mirror*), three Scottish rugby pictures, a photograph of a lady who danced with the Prince of Wales at Lambeth Baths (daily Press), one "at home" study of a well known Scottish lady and her son, one picture of a shark washed ashore on Scottish coast (*Daily Sketch*) four "heads" of people "in the news" (three studio portraits), three "heads" of "local" interest, two "heads" of persons in the public eye, one "head" of a Burmese lady barrister, two Scottish hockey pictures, two studio portraits of an engaged M.P. and his fiancee, one "personalities" group at Meet of Foxhounds (Scottish), one of presentation of prizes at a Glasgow function, one of a Scottish Christmas Fair, one Scottish wedding picture (as *Daily Mirror*), one of "personalities" at Scottish bazaar, one photograph of a Clyde cave dwelling house, one of Glasgow Varsity rowing crew, one interior photograph of a new dance hall in Glasgow, one Scottish dinner picture, one of notable guests at a Scottish gathering, one photograph of "personalities" at opening of Scottish beauty spot, two studio portraits of people in the general news, one cinema picture, seven "heads" of Scottish footballers, two action pictures of Scottish football, one football crowd picture, two groups of Scottish rugby teams, a Scottish carnival picture, one "personalities" group at a Scottish

trade dinner one general view at a Glasgow dinner  
one picture of a man swallowing snakes A total of 53  
photographs

It is unfortunate that the issue which I have analysed records few pictures of other than purely Scottish events Yet though I do not regard this particular edition as a typical one it serves well to indicate that generally speaking this paper offers little scope to operators out of Scotland Those photographers whose area of operation includes or is near to the Border however should not neglect this market The paper circulates for some distance south of the Tweed and pictures of Border-country social gatherings etc are well worth submitting Of course it is of special importance to Scottish free lances who should give it their utmost attention they will find that its requirements are not difficult to supply and though the rate of payment is only 10s 6d all likely pictures should be given a chance of acceptance with this office

As I do not regard the issue analysed as being typical I propose to give another type of analysis of a copy which I think could be accepted as a useful basis for study

Total number of pictures 63

News pictures 36

Scottish events 28

Out of Scotland events 8

Scottish local interest 20

General interest 8

Heads 25 (Studio portraits 21 Press 4)

Scottish personalities 12

Others 13

Of purely Scottish interest 7

Scottish interest 6

General interest 7

General interest 7

Fashion pictures 2

This analysis shows that heads are a very strong feature studio portraits predominating In the news pictures it will be seen that though Scottish events are greatly in the majority outside news is also represented If out of Scotland news pictures have a special interest to Scottish readers then acceptance is more likely than when they are of a national character

The fact that the *Bulletin* caters specially for Scotsmen

Unconventional pictures of well known politicians, artists, actors and actresses are more readily accepted by the *Daily Sketch* than the *Daily Mirror*, but both use them frequently.

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trade dinner, one general view at a Glasgow dinner, one picture of a man swallowing snakes. *A total of 53 photographs*

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*Total number of pictures, 63*

*News pictures, 36*

*Scottish events 28*

*Out of Scotland events " 8*

*Scottish "local" interest 20*

*General interest, 8*

*"Heads," 25 (Studio portraits 21 Press 4)*

*Scottish personalities 12*

*Others, 13*

*Of purely Scottish interest, 5*

*Scottish interest 6*

*General interest 7*

*General interest 7*

*Fashion pictures, 2*

This analysis shows that "heads" are a very strong feature, studio portraits predominating. In the news pictures it will be seen that, though Scottish events are greatly in the majority "outside" news is also represented. If "out of Scotland" news pictures have a special interest to Scottish readers then acceptance is more likely than when they are of a national character.

The fact that the *Bulletin* caters specially for Scotsmen

should constantly be kept in mind. Unaccepted prints are not usually returned, but the office makes regular payments without a rendered account being necessary.

### National Daily Papers Using Pictures

Much that I have said concerning the all picture papers applies to the national papers using pictures. In the latter

### A TYPE OF NEWS PHOTOGRAPH



PLATE LX ( ) QUALIFIED FOR THE KING'S BOUNTY!

A Cow Gives Birth to Triplets

This was reported in more than a dozen daily papers

however one important factor must be noted—political policies. It is useless to send prints of a distinct Conservative interest to either the *Daily Chronicle* or the *Daily News*, as these papers are Liberal in their party politics. The *Daily Telegraph* and the *Morning Post* being Conservative organs do not accept Liberal or Labour interest pictures. The *Daily Mail*, the *Daily Dispatch* and the *Times* however are classified as Independent and they are always ready to consider photographs of any party interest so long

as they meet their requirements as to news value. The *Daily Herald* of course accepts only political news pictures which have a direct bearing on Labour.

Both Willing's *Press Guide* and the *Writers and Artists Year Book* (Black) note the political tendencies of all papers and I advise the photographer to acquire these very useful books.

#### A TYPE OF NEWS PHOTOGRAPH



PLATE IX (b) PAGEANTRY PHOTOGRAPHS ARE ALWAYS GOOD SELLERS  
 The one was reproduced in an issue of the *Illustrated London News* and was sold for a large sum of money.

Certain papers show a preference or a dislike for some types of pictures and I propose to mention a few of these.

Crime pictures or photographs of people figuring in divorce cases are not wanted by *The Times*. This is an established rule and operators should bear it in mind when circulating either type of photograph.

The majority of the other papers however are always ready to consider crime photographs and heads or full length figures of persons in the divorce news. The *Daily*

*Mail* often makes a big show of murder and robbery illustrations and the operator who obtains good pictures of this type should submit prints to both the London and Manchester offices as early as possible. In fact it may be profitable to let the *Daily Mail* have a few exclusive negatives of any big story.

The *Manchester Guardian* accepts only pictures of serious general news interest either foreign or British and usually they must have some pictorial value. Further they must be as technically excellent as conditions will allow. Unless the news is of great importance this office will not accept photographs that do not lend themselves to good reproduction. 'fuzziness' is not tolerated.

The *Daily Chronicle* does not want sporting photographs but artistic countryside pictures are welcomed and anything that portrays happiness is sure of consideration. Of course news is of first importance.

The *Daily Herald* shows a preference for novelties. Hunting pictures are not wanted and crime photographs are seldom reproduced. Photographs showing old customs particularly when they relate to the working classes and happy children pictures seem to have a ready sale.

The *Daily Express* often makes a special appeal to women and pictures of feminine sporting interest should be circulated to this office. Action is essential.

The *Daily Mail* and the *Morning Post* are undoubtedly the best markets in the daily Press for good hunting photographs. These should be picturesque as well as technically excellent. The *Morning Post* often pays 30s. for a print that will reproduce in a fairly large size.

Heads of people in the news are welcomed by practically all the dailies. Pictures of sports especially football feature very largely in those papers which circulate among the working classes. Every general interest news picture is well worth submitting to all the offices. The greater its interest the wider its appeal and consequently the more acceptable it will be to the majority of editors.

### Provincial Dailies Using Pictures

The circulation of a general interest picture should not end as far as the daily Press is concerned with it being

submitted to the national illustrated papers and the national dailies using pictures. To day, there are more than twenty provincial daily papers of note that make a feature of news illustrations, and all are worth the attention of every operator, indeed, every established and successful freelance specializing in news photography will admit that these provincial papers form a very lucrative market. Of course, all make a special feature of "local interest" pictures, but any topical photograph which is likely to have a wide appeal or one which will interest the majority of readers irrespective of locality, is always sure of consideration.

As the list of sales below many of the photographs reproduced in this book shows, a picture that is suitable for the *Daily Mirror*, *Daily Sketch*, *Daily Mail*, *Daily News*, etc., is very often the type required by such papers as the *Birmingham Gazette*, *Liverpool Courier*, etc. and for this reason a good general interest picture should be given a chance of acceptance with provincial offices.

### The Local Press.

Under "Choice of Area of Occupation," I have said that "the area of operation should, whenever possible include the area of circulation of a local daily edition making a strong feature of pictures of local events." I would lay stress on the importance of this, especially to the photographer starting out on the journalistic road. It offers no short cut to "bigger business," but the very nature of such a paper's requirements—local events—will afford the best opportunities for a beginner to gain confidence in operating in crowds, gathering facts, and generally keeping in touch with public persons. His opportunities will be further increased if he has chosen his native heath as his area of operation. He will be working among a class of people he knows and understands. He will probably be given facilities not readily granted to others, simply because he is known, first as a native and secondly as a Press photographer. He will naturally feel less conspicuous and more at home than he would be otherwise and his knowledge of the district will stand him in good stead when looking for pictures on quiet days. In the early days of his professional life he will of necessity be more or less

compelled to maintain a watchful eye on all local happenings that offer picture possibilities and thus receive a course of practical training that will be of the greatest benefit when ability and conditions allow him to branch out and compete with experienced operators in wider fields. Indeed the

'covering' of local engagements offers a not to be missed opportunity for finding one's feet and acquiring the practice so necessary for speedy and accurate handling of the camera.

The beginner would do well to start on the journalistic road in this way and to concentrate all his main efforts on

feeding the local issues whenever possible. There will be frequent occasions when local events offer pictures possessing the necessary news value for national interest and gradually he will thus gain the desired *entree* into the national Press without which no pressman can hope to secure a livelihood.

The value of the local edition making a strong feature of photographs of local events cannot be over-estimated and I strongly urge any adventurer into the realm of Press photography to realize its importance from the outset. In the near future as I have already forecasted in these pages there will be very few papers that will not reproduce in increasing numbers photographs of news events etc. There is a public demand for 'pictures' and it must be appeased as far as possible if newspapers are to maintain much less increase their circulation. Soon all the local issues that do not use pictures will have to introduce them into their columns if they would keep abreast of the requirements of their readers.

### The Type of Picture Required

There is one thing of which I shall probably be accused by my readers long before the last page is reached and that is reiteration. For the moment I ask to be forgiven though I make no apology for being guilty. There are two things I shall frequently repeat. Constantly study all possible markets and learn to estimate news values. As I have said I shall not apologize for the repetition of this advice. It is too important to be denied emphasis and I am confident that I shall prove that it cannot be over-estimated if the would-be Press photographer desires to build up a connection a name and a living in the profession he aspires to enter.

The type of picture required by the local Press can only be gauged, as the requirements of all other papers can only be gauged by constant study and analysis. In my own area of operation I know exactly the type of picture each of the two local papers prefers but this knowledge has not been gained through editorial stipulation. Even if an editor were asked to tabulate his needs he would probably answer "Study my paper day by day for a week or more at frequent intervals and copy but not slavishly, what you find there. You will then give me what I want."

Study the market. That is the slogan. Give the editor what he wants and he will in return give what you want—cheques.

All editors—like all humans!—have their whims and fancies. Of course it is generally said that an editor only puts in his papers what he knows his readers want, but there are always exceptions to the rule, and I have in mind a few of these. They use their columns for the publication of their whims and fancies journalistic as well as photographic, even to the extent of reproducing "big spread," an ordinary goose sitting quite ordinarily on an ordinary nest! Yet the publication of these whims and fancies serves a purpose—to the photographic contributor if not to the reader—just as do genuine news pictures in a rival paper, it acts as a guide to him and he ought to benefit accordingly.

Let us, for the sake of illustration assume that our embryo pressman has decided to operate in an area served by two local daily papers both of which reproduce photographs mainly of purely local interest. On inquiry he learns that outside contributions are welcomed and that it is only through lack of time that certain districts have not been "featured" as they deserve. A close study of the two papers over a period shows that A has a strong penchant for groups of local personalities at various functions whereas B prefers close ups of the principals of the same and similar events together with one or two action photographs—a type of picture which A practically neglects. A seldom features sports of any kind but often makes a show of agricultural subjects while B practically ignores farming but specializes in athletics particularly the games of the two

local football teams in the two leading divisions. Weddings of general local interest find ready place in both papers but A prefers the family group rather than B's "bride and bridegroom passing through a shower of confetti." Frequently A uses a local woodland or river scene, whereas B would rather have a photograph of Mr and Mrs Smith who are celebrating their golden or diamond wedding. A never uses racing pictures, but B occasionally makes a feature of them when county meetings are held.

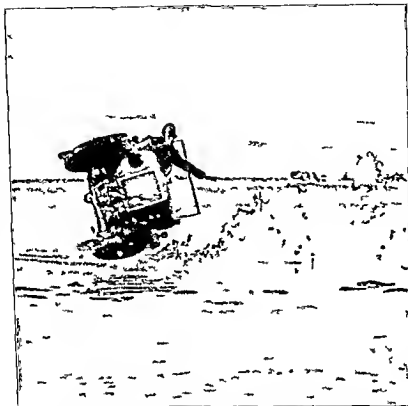
It will thus be seen that A and B have little in common with regard to photographic requirements, though both cater mainly for local interest. But it is not enough to know what the local papers publish. If he is to be spared the trouble and expense of submitting prints that have no possible chance of being accepted the would be contributor must learn at the earliest possible moment the class of picture contributed solely by the staff operator. Generally speaking each paper uses a certain type of picture which is invariably supplied by one of the staff. (In A it is the local beauty spot and in B the county race meetings.) No matter how technically perfect the print of a local beauty spot not previously published in paper A may be it is no use submitting it to that office and the same thing applies to B with regard to area-of-circulation race meetings. The reason is an economical one. Such pictures are only reproduced when conditions allow them to be secured by a staff operator so as I have already pointed out it is necessary to learn as early as possible just what each editor accepts only from his staff. In the case of A the beginner can more or less take it for granted that the "pictorials" are the work of the staff even if it is not customary—as it is with many papers—to indicate the work of their own operators. If there exists any doubt the would be contributor would do well to submit a beauty spot photograph—as technically perfect as possible—and ask if further and similar prints would be considered. The reply would make the position clear and definite.

### **Making a Connection**

A connection however small is of the greatest value to a Press photographer particularly so when it is with a local



## A WELL TIMED EXPOSURE



Photograph by Mr J R Pemberton M Sc Knock Beja t

PLATE \ THE HISTORY OF THIS REMARKABLE PHOTOGRAPH  
AS COURTEOUSLY GIVEN BY MR BAINBRIDGE

The fact of the accident taking place at all was a matter of luck most wonderful luck for Mr Wilkinson at a providential escape.

I have photographed practically every road race in Ireland since the commencement and most of the sand races and I seem to have specialised in splits. Therefore being a rider myself I know where such dramatic accidents are likely to take place.

It was a terrible day blowing a gale and with heavy squally showers. Mr Wilkinson came down the strand at a high speed and seemed unable with the following wind to judge the effect of his braking. As soon as he made to corner I realised what would happen and followed him in my wheelbarrow as one follows a rugby tackle or a molar action. The car seemed to twist under the terrific strain and as it leapt into the air I was able to secure a dramatic picture with all four wheels off the ground at nearly the highest point of the jump. The distance was rather great but in the position I placed myself it would have been unsafe to go closer in case a competitor went wide. The picture has been used all over the place as I anticipated even as I pressed the release.

daily making a feature of news pictures. Of course the rate of payment is lower than that offered by the nationals but this is compensated by the fact that there are innumerable occasions when various events not covered by the staff operators of the locals present picture possibilities which are of sufficient news value to prove acceptable to the local editor. This is no hypothesis. An editor of a provincial paper with a comparatively small circulation depending almost entirely upon a certain well defined area cannot afford to have more than one or two staff operators. He recognizes that his readers expect to have their public life and social activities featured occasionally and that his staff operators cannot cover all the best of the illustratable news of the district. Therefore he welcomes the existence of free lance pressmen operating in his area of circulation and generally speaking will on occasion seek the assistance and co operation of those who are dependable and capable of getting the pictures he wants. But an editor can know the ability of an operator only by the type and quality of work he receives from him so the free lance must actually submit work if he wishes to secure the valuable editorial assistance in establishing a connection with a paper. Influence is rarely of practical use in early days after the free lance has established himself and shown an editor that he is reliable and capable of delivering the goods his name will be worth quite a number of reproduction fees in the course of a year. Any established operator will agree with me on that point. Of course I do not infer that simply because a free lance has served an editor well in the past his pictures will be accepted whether they are of real interest or not but I do know that if two free lance operators submit equally good prints of the same event preference will be given to the man who has served the particular paper and editor with ability and knowledge of their exact requirements. This is quite natural and as it should be when one considers that the favoured operator may have occasionally forgone a more profitable engagement in order to oblige the same editor by covering an event more or less exclusively for him.

Now a connection with a paper can only be made by consistently submitting prints—as technically perfect as

conditions will allow—of news events, etc., that meet the editor's requirements. It is not enough to submit work haphazardly. Every effort must be made to have a steady output of good prints, as varied as possible as to news. Do not give an editor cause to think that you are in a rut by always sending pictures of a particular type, or of old and hackneyed view points of common subjects. Do not develop a set style in any one subject, or work one subject to death to the exclusion of all else. Always strive to be original in thought and view point provided the paper offers scope for originality. If the local editor shows a preference for a certain style of picture of a particular type of event then the free lance would do well to bear this in mind when submitting work. Some editors are very conservative and 'stick in the mud,' and do not appreciate an original and progressive contributor who endeavours to break them away from old ideas and methods. If the free lance can regularly give them the type of picture they want in plenty of time to allow making up for the edition in preparation, then he can rest assured that he is creating a connection. No "live" editor will neglect to encourage a "live" contributor. He may not write encouraging words to him nor express high satisfaction at the manner in which the free-lance has assisted him to maintain the paper's standard of excellence but more practical and useful reward will result in the form of a greater percentage of acceptances.

## CHAPTER VIII

### THE MARKET (*continued*)

#### The Sunday Press.

It is not my intention to deal at any great length with the requirements of the Sunday papers. To-day, much the same type of picture is reproduced in these as in the daily Press and but for a few special features there is scarcely anything to distinguish the *Sunday Pictorial* from the *Daily Mirror*, the *Sunday Herald* from the *Daily Sketch*, the *Weekly Dispatch* from the *Daily Mail* or the *Sunday Express* from the *Daily Express*. (The last two papers are not issued from the same office.) Naturally, the Sunday papers do not want news pictures of events which happened in the early part of the week and were reproduced in the dailies on the Thursday or Friday, unless of course, those pictures are of something very unusual and extraordinary so that the public interest continues. A great deal that I have said of the illustrated dailies and dailies using photographs applies equally well to such papers as the *Sunday Herald*, the *Sunday Pictorial*, the *Sunday News*, the *Sunday Express*, and the *Weekly Dispatch*. Here of course, I speak of the main picture requirements.

Sunday papers are a great boon to the provincial freelance in particular. There are many occasions when 'general interest' news pictures come his way on a Friday at such an hour that it is impossible to get either negatives or prints to London in time for the Saturday papers. If publication were not possible until the Monday, a large percentage of these Friday pictures would not be accepted, owing to the fact that in all probability their news value would have decreased considerably through the events being reported in the Saturday papers. Further if Sunday papers were not published the number of photographs submitted to art editors for possible inclusion in their Monday issues would be increased tremendously and thus acceptance would be more difficult. This applies to 'Friday pictures' of only average interest.

But it is not always advisable to submit these Friday pictures to the Sunday papers. If an operator secures a really good photograph of an event which has more than average news value he may question the advisability of holding it back in the hope of giving it a better chance of a wider acceptance with the more numerous dailies. The beginner will probably decide that half a loaf is better than no bread and either send the negative to an agent and trust to luck for a few acceptances with both Sunday and daily papers or submit a number of prints direct to the Sunday papers only. Though no hard and fast rule can be laid down as to what is best under the circumstances there are certain factors that should be taken into consideration before a decision is made.

First let us consider the principal deciding factors for sending to the Sunday papers. These are—

1 Other operators have obtained the same or similar pictures

2 Though of no great national news interest the event will be mentioned in the Saturday papers

3 It is known that a similar news event of possibly greater news value is likely to take place on Saturday in another part of the country

4 A well known person figures in the picture and it is quite possible that he may be photographed in connection with an event of an altogether different kind of news though of equal news value on the Saturday

5 A big event is arranged to take place in London on the Sunday and it is possible that the majority of the papers will make a special feature of it

There are other reasons for deciding not to withhold publication until the Monday but I think I have given the most important ones

If however there is little possibility of the Friday picture event being mentioned in the following day's papers and no other photographers secured the same picture which is of general interest then it is advisable to submit it to the daily Press only for often when such a picture is reproduced in the Sunday papers it is not accepted by the dailies

With a really big news picture there should not be any

hesitation. The operator should either get his negative to an agent as early as possible or submit prints to all the leading Sunday and daily papers. If it is big news few daily papers will refuse it because it has been reproduced on the Sunday.

Sunday papers tend more towards sensationalism than the dailies and this should be noted by the operator who does not object to covering this class of news. The *News of the World*, the *Sunday News* and the *World's Pictorial News* are the best markets for crime pictures.

Football photographs are a special feature. As a rule each paper uses several action photographs but heads of prominent players appear to be in greater demand. Close ups of racing personalities are also popular.

Unconventional and studio photographs of well known Society people are used freely in the *Sunday Pictorial* and the *Sunday Herald* and heads of people in the news of the week should be widely circulated.

### The Illustrated Weeklies

The market offered by the shilling weeklies calls for special study. Such publications as the *Graphic*, the *Sphere* and the *Illustrated London News* differ greatly in character from the *Bystander*, the *Tatler* and the *Sketch*, yet all are regularly supplied with the majority of their picture by Press photographers so the beginner should set himself the task of knowing the requirements of each as early as possible.

### ANALYSES

#### The "Sketch"

A full page studio portrait of a Society lady, eight wedding pictures, nine pictures of personalities at Varsity Steeplechases, five mixed personalities photographs at races, shoots, etc., one wedding picture, full page photograph of two Society ladies at a Christmas Fair, two groups at Scottish balls, four of personalities at Retriever Trials and Hunts, one studio portrait of a well known lady novelist, three of personalities at shooting parties, three of personalities at three Meets of Fox hounds, two pictures of racing personalities, eight theatrical photographs, one amateur theatrical picture, five

theatrical studies, five photographs illustrating a famous American film star's home, one studio portrait of an actress, one 'cutting the wedding cake' picture, a studio portrait of an opera star, one "news picture" of a "honeymoon aeroplane", seven photographs in the regular motor feature. *A total of 71 photographs*

### The "Bystander."

Reproduction of a photograph at the London Salon of Photography, three pictures of Varsity Relay Races, one photograph of Royalty at Pilgrims' Dinner, one of Duchess of York at Christmas Presents Sale, one of Governor General of Northern Ireland at Opening of Ulster Parliament, seven 'personalities' photographs at Varsity Steeplechases (three as *Sketch*), four 'personalities' hunting pictures, two of "personalities" at Newbury Races, one picture of championship dog and lady owner, one group of "personalities" at coursing meeting, two Society 'personalities' pictures, photograph of a well known polo player, one Cannes beach picture, a studio portrait of a theatrical star, five studio portraits of engaged Society ladies, two wedding pictures, one theatrical photograph, a studio portrait of a theatrical star, two musical comedy pictures, seven of 'personalities' at shooting parties, four French theatrical pictures, one rugby action picture, three photographs of Masters of Foxhounds (two studio portraits), three action photographs of the annual Wall game at Eton, two studio portraits of theatrical stars, one amateur theatrical photograph, two motoring interest pictures. *A total of 60 photographs*

### The "Tatler."

Studio portrait of a Society lady, a personality picture at Meet of Foxhounds, a studio portrait of a Society authoress, two 'personality' pictures from Kenya Colony, a 'personality' photograph at Foxhound Meet (as *Sketch*), a "personalities" group at Varsity Steeplechases (as *Sketch* and *Bystander*), one 'personalities' picture at hunt (as *Sketch*), one 'personalities' picture at shoot, three theatrical photographs, one picture of veteran follower of hounds, five of "personalities" at Newbury

Races ; one photograph of five eminent divines ; two studio portraits of newly married persons ; one general view of Mulgrave Castle and one group of house party (including Princess Mary) ; one group of a public school rugby team ; four "personalities" pictures of members of well-known hunts ; two stage studies of actresses ; a dressing-room

• "PERSONALITIES" PICTURE



PLATE XI (a)

Typical *Bystander, Sketch, Tatter, and Eve* "personalities" picture

study of well-known dancers ; one studio portrait of a theatrical star ; one "personalities" picture at shoot ; one photograph of Ramsay Macdonald in the desert ; one "at home" photograph of Russian Duke and Duchess ; one studio portrait of a well-known countess ; five "personalities" pictures at hunts and shoots (one as *Sketch*) ; one golfing picture of Earl Haig and daughter ; one photograph of a well-known Society lady at hunt ; four "personalities" pictures at sand polo club grounds ; two group photographs of committees of Varsity clubs ; two theatrical pictures ;



one photograph of world's most powerful car and its driver, studio portrait of a famous blind conductor, three "personalities" photographs at a fancy dress ball, five studio portraits of engaged Society ladies, two dog pictures in 'Kennel Notes', one Air Force Dinner picture from India, a portrait of an operatic star, a studio portrait of

## PERSONALITIES PICTURE



PLATE VI (b)

*Typical Dystander Skith Tattler and the personal pictures*

a famous artist, a studio portrait of a theatrical star, a studio portrait of a lady lecturer, two personalities pictures at races, a group photograph of Varsity Trial Eights, four motoring interest pictures (mainly close ups of famous cars). *A total of 76 photographs*

## The "Sphere"

Two photographs of Vesuvius in eruption, a picture of one of the first motor cars running again after being 28 years in a museum (*daily Press*), a photograph of a nurse to be

awarded medal for bravery (daily Press), a studio portrait of an American Society lady, one of parachute test (daily Press), a photograph of a Soviet High Commissioner at work in his office, a picture of the funeral of Kira sin (daily Press), one personalities' photograph of Japanese in the news, a photograph of a deceased French artist (daily Press), a picture of Society couple on honeymoon, four pictures of Missing Novelist Mystery (daily Press) a photograph of wagons of coal awaiting shipment in the coal fields (daily Press) one of sailors landing for Christmas leave (daily Press) an American Pageant of Progress picture one picture of Sir Alan Cobham arriving at New York with his Moth aeroplane (daily Press) a photograph of a motor cyclist parachutist (daily Press), one picture of firemen at work at an American fire four photographs of ladies with whom the Prince of Wales danced at Lambeth Baths (daily Press) an at home portrait of a princess dancer a group of Society children practising singing in Hyde Park a photograph of a boy who is only able to write backwards (daily Press), two amateur theatrical pictures one general view of building of fleet of American Prohibition patrol boats (daily Press) a series of four photographs from the Frozen North depicting members of a wild tribe a series of seven photographs of Christmas novelties for the young a picture of the reconstructing of a sailing ship as a club for American millionaires seven theatrical photographs five photographs illustrating the aeronautical progress of foreign Powers a series of five travel photographs by a famous explorer six photographs illustrating The Spirit of Music in Marble nine photographs of well known women in social and intellectual life at home and abroad two portraits of dancing stars a studio portrait of a 12 year old novelist three photographs of elephants at work in India a head of a Society lady writer seven photographs with sketches illustrating the three hundredth anniversary of New York eight portraits of men and women in the public eye two theatrical pictures ten photographs of quaint oddities of nature (some as daily Press) one photograph of Chinese social celebrities one of newly married Japanese tennis champions a photograph of an American college girl with an

armful of lacrosse sticks, a picture of three American flying "aces", nine "heads" of people in the news of the week, six foreign news pictures (daily Press), two winter travel scenes in Holland, three "In the Petrol World" motoring pictures (mostly well-known cars), a photograph of the Swiss Curling Challenge Trophy. *A total of 135 photographs*

### The "Graphic."

One photograph illustrating scientific research in the Arctic regions, two photographs of the King of Spain (one studio), a photograph of a flock of geese ready for the Christmas market, one picture showing ice bound steamers in America, a photograph of Italian twins who are able to look through opaque materials (daily Press), a series of five photographs of the exterior and interior of a famous London residence, one photograph of Greek Army recruits at Athens Stadium, a picture of a unique memorial to a cricketer (daily Press), a photograph of a unique church at San Diego (daily Press), one photograph of the Swedenborg Memorial, a picture of the funeral of Krassin (daily Press), a photograph of a modern Mowgh, one photograph of a modern railway engine (daily Press), photograph of a deceased French artist (daily Press and *Sphere*) a picture of an artist at work on a massive painting, a general view of the building of American patrol boats (daily Press and *Sphere*), one picture of Sir Alvin Cobham arriving at New York with light aeroplane (daily Press), a photograph showing the new type of funnel for a battleship (daily Press), four "Trouble in China" pictures a series of six photographs of "Queer Aspects of Motoring in Many Lands" five pictures illustrating the building of a London viaduct, three photographs of a Riviera children's villa, eight photographs of young members of English Society (six studio portraits) six photographs illustrating the work of a Lathurian sculptor, a series of seven photographs showing the "Anatomy of a Statue" seven natural history photographs by a famous naturalist, three photographs of an Indian encampment, two portraits of novelists three theatrical pictures, two action pictures in the "Rugby Notes", a photograph of a famous American

awarded medal for bravery (daily Press), a studio portrait of an American Society lady, one of parachute test (daily Press), a photograph of a Soviet High Commissioner at work in his office, a picture of the funeral of Kriakin (daily Press), one personalities photograph of Japanese in the news, a photograph of a deceased French artist (daily Press), a picture of Society couple on honeymoon, four pictures of Missing Novelist Mystery (daily Press), a photograph of wagons of coal awaiting shipment in the coal fields (daily Press), one of sailors landing for Christmas leave (daily Press), an American Pageant of Progress picture, one picture of Sir Alan Cobham arriving at New York with his Moth aeroplane (daily Press), a photograph of a motor cyclist parachutist (daily Press), one picture of firemen at work at an American fire, four photographs of ladies with whom the Prince of Wales danced at Lambeth Baths (daily Press), an at home portrait of a princess dancer, a group of Society children practising singing in Hyde Park, a photograph of a boy who is only able to write backwards (daily Press), two amateur theatrical pictures, one general view of building of fleet of American Prohibition patrol boats (daily Press), a series of four photographs from the Frozen North depicting members of a wild tribe, a series of seven photographs of Christmas novelties for the young, a picture of the reconstructing of a sailing ship as a club for American millionaires, seven theatrical photographs, five photographs illustrating the aeronautical progress of foreign Powers, a series of five travel photographs by a famous explorer, six photographs illustrating The Spirit of Music in Marble, nine photographs of well known women in social and intellectual life at home and abroad, two portraits of dancing stars, a studio portrait of a 12 year old novelist, three photographs of elephants at work in India, a head of a Society lady writer, seven photographs with sketches illustrating the three hundredth anniversary of New York, eight portraits of men and women in the public eye, two theatrical pictures, ten photographs of quaint oddities of nature (some as daily Press), one photograph of Chinese social celebrities, one of newly married Japanese tennis champions, a photograph of an American college girl with an

armful of hero e sticks, a picture of three American flying  
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week six foreign news pictures (daily Press) two winter  
travel scenes in Holland, three In the Petrol World  
motoring pictures (mostly well known cars) a photograph  
of the Swiss Curling Challenge Trophy A total of 13,  
1 photographs

### The "Graphic"

One photograph illustrating scientific research in the  
Arctic regions two photographs of the King of Spain (one  
studio) a photograph of a flock of geese ready for the  
Christmas market one picture showing ice bound steamers  
in America a photograph of Italian twins who are able to  
look through opaque materials (daily Press) a series of  
five photographs of the exterior and interior of a famous  
London residence one photograph of Greek Army recruits  
at Athens Stadium a picture of a unique memorial to a  
cricketer (daily Press) a photograph of a unique church  
at San Diego (daily Press) one photograph of the Sweden  
borg Memorial a picture of the funeral of Krassin (daily  
Press) a photograph of a modern Mough one photograph  
of a modern railway engine (daily Press) photograph of a  
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five pictures illustrating the building of a London viaduct  
three photographs of a Riviera children's villa eight photo  
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portraits) six photographs illustrating the work of a  
Lithuanian sculptor a series of seven photographs show  
ing the Anatomy of a Statue seven natural history  
photographs by a famous naturalist three photographs  
of an Indian encampment two portraits of novelists  
three theatrical pictures two action pictures in the  
Rugby Notes a photograph of a famous American

millionaire golfing (*Golf Notes*), five photographs of well known motor cars in the *Motoring Notes*. A total of 86 photographs

### The "Illustrated London News"

Two Hankow pictures in connection with trouble in China a *Times* photograph of a deceased French artist a unique photograph of the ramming of a Chinese junk by a British steamer (this photograph was reproduced later in the daily Press) a series of ten pictures illustrating the work of ancient sculptors, four natural history photographs a photograph illustrating a "sealed coffin" experiment a series of thirteen photographs illustrating life in Central Sumatra, three theatrical pictures thirteen photographs of the discovery of a Vikings boat one picture of an Indian sailing ship with carved stem timbers, two photographs of the ex Emperor of China and his family, nine photographs of people in the public eye two photographs of suggested German coins, one picture of the return of the survivors of H M S *Talerian* (daily Press), one picture of the unveiling of Ulster War Memorial (daily Press), one general view of funeral of Krassin (daily Press), one aerial view of an American naval smoke screen one photograph of the arrival of Sir Alan Cobham at New York (daily Press and *Graphic*) one picture of Air Force inspection in India three pictures of parachute test (daily Press), two photographs of an American naval aircraft carrier two photographs illustrating the work of a Serbian sculptor, two

Trouble in China pictures, a photograph of a new locomotive (similar to *Graphic*) two pictures of a motor cyclist parachutist's leap (daily Press and *Sphere*) five studio portraits of Society women one picture of Varsity Trial Lights Boat Race three photographs in "Motor Notes" A total of 90 photographs

In the hope that they will serve to give some indication of the various types of pictures required by these six journals I have given an analysis of one issue of each. I feel sure that if the would be contributor studies each of these analyses carefully he will learn much that can only be indicated here. And if he examines copies of these journals with observant eyes he will further benefit inasmuch as he will not only

better appreciate their respective requirements, but he will receive a valuable lesson in photographic technique, for the cream of the Press and the studio photographers' art is regularly reproduced in one or other of them.

These illustrated weeklies can be divided into three or four classes and I advise the operator to do this when making the necessary personal study. The *Bystander*, the *Sketch*, and the *Tatler* form one class and their requirements are more or less confined to unconventional topical photographs of well known persons at all events of a social significance such as Meets of Foxhounds, Race Meetings, Bulls etc. Studio portraits of people in Society and theatrical news are also welcomed but these do not affect the average pressman. "At home" portraits of the same people are frequently used and as such photography is well within the province and scope of the news photographer opportunities in this direction should not be overlooked.

The *Graphic*, the *Sphere* and the *Illustrated London News* can be grouped together for their main requirements. A large percentage of the pictures used by all of them are of direct news the majority of which are contributed by freelances from all parts of the world and even the beginner can submit suitable photographs so long as he observes certain rules. As the analyses show many of the reproductions in all three journals are of the type that is readily accepted by the daily papers. Indeed news pictures are an important feature in each of these weeklies and for this reason this group should be catered for on every possible occasion. Unconventional photographs of well known persons are not generally required unless they are of persons who have figured or are figuring very prominently in the general and I might say serious news of the week. Series of pictures of recent scientific discoveries and important 'general interest' inventions are acceptable as are unique travel photographs of outlandish parts.

The *Sphere* is always glad to have really good unique natural history photographs on approval and will pay a good price for those which it accepts. Some time ago I obtained a remunerative fee for a series of four pictures illustrating bird life on some well known islands.

As the title indicates the *Illustrated Sporting and Dramatic News* requires sporting and theatrical photographs. Those of the latter type are invariably supplied by specialists so we shall not consider them. Of course, if an operator should obtain pictures of amateur theatricals played by well known persons then most certainly should he submit them. With the exception of association football practically every sport is catered for by this exceedingly well printed journal. Horse racing is the strong feature and during the steeplechase season each issue contains many excellent pictures of the sport. Hunting too is well represented. The picture *Gone to Earth* (p. 101) occupied the front pages of the *Sporting and Dramatic* about two days after it had appeared in several of the daily papers.

The principal ladies weeklies *Eve* and the *Queen* offer a market to which the operator should give more than a casual attention. Very often many of the pictures secured at hunts shoots weddings and ladies sporting fixtures for circulation to the daily Press will be readily accepted by these papers as all regularly use photographs which depict women in their many activities. Their main requirements are confined to personalities and as in the case of the *Bystander* the *Sketch* and the *Tatler* they must be persons fairly well known in Society circles. In group photographs women should predominate.

The *Queen* frequently uses travel pictures and a few of feminine motoring interest. Photographs of well known lady breeders of dogs and cats with winning animals are also acceptable.

Then we have *Country Life* and the *Field* forming another class. These do not offer great scope to the average operator but the latter journal especially should be studied occasionally. It does not use many photographs but anything outstanding in angling farming hunting shooting rugby football and horse racing should be forwarded for editorial approval.

A final word. All prints submitted to these illustrated weeklies must be technically excellent. Definition and detail must be good. Fuzziness means almost certain rejection unless it is in a photograph of such interest that it can be passed over for its great news value.





## Miscellaneous Publications

As dozens of papers and journals reproducing photographs in one way or another come under this heading I do not propose to attempt to deal with all of them individually. My object is rather to suggest the best markets for pictures which though not actual news are nevertheless of interest to at least one section of the public. They may deal with domestic affairs gardening education science co operation motor boating poultry and live stock keeping shipping yachting wireless motoring or religion all have saleable qualities in varying degrees.

As all industries and hobbies offer 'picture possibilities' and most journals which deal with them use photographs it only remains for the live operator to make the most of his opportunities. Here I shall mention a few profitable openings.

In domestic journals there is a market for photographs of practically everything of feminine interest such as gardening house decorating house planning dog breeding rabbit farming and all the various hobbies and pursuits which the modern woman takes up. 'At home' portraits of well known women in literature art sport and business are always saleable. Child studies too are being more and more introduced into the best of the ladies papers and magazines. *The Queen* *Etc* the *Woman's Pictorial* and *Good Housekeeping* use many photographs of the type which might easily be supplied by the Press photographer who is wise enough to study these journals.

*Garden* *Garden Life* *Gardeners Chronicle* *Gardening Illustrated* and the *Fruit Grower and Market Gardener* are papers which should not be neglected. None of these pay high rates but on the other hand many suitable pictures can be obtained with little trouble. Indeed as a rule nurserymen and gardeners are only too pleased to give facilities and advice when a suggestion for photographs is made to them.

*The Times Educational Supplement* often accepts pictures of educational interest and the *Teachers World* is always pleased to see interesting photographs illustrating new ventures new ideas and natural history.

Photographs of marine motor interest are used extensively by both *The Motor Boat* and *The Motor Ship*. But it

is highly desirable that they should be taken under the direction of an expert builder or engineer, so that they may clearly show some new or novel feature of the boat or engine photographed. Such photographs must also be technically excellent.

The *Poultry World*, the *Feathered World* and *Poultry* use pictures of notable birds and anything else of real interest to poultry keepers. Mr Rice, the well known specialist, seems to hold this market at present.

*Syren and Shipping* uses a fair number of photographs of general shipping interest such as new vessels and trial runs. These are mostly the work of specialists but that is no reason why the Press photographer should not successfully submit suitable pictures when opportunity permits.

As co-operative societies abound all over the country, an occasional half guinea can be earned from either the *Co-operative News* (weekly) or the *Producer* (monthly) for both of these papers are open to consider photographs illustrating co-operative activities such as the opening of premises, ceremonies and gala days. The market does not offer great possibilities but the type of picture required is not at all difficult to obtain.

The papers which cater for the car or commercial vehicle owner are numerous. A few of them are *The Motor*, *Motor Owner*, *Auto Car*, *Car and Golf*, *Light Car and Cycle car*, *Motor Commerce*, *Motor Transport*, *Commercial Motor*, *Motor News* and *Motor Sport*. All should be studied by the operator who has facilities for obtaining the right type of picture. An illustrated touring article and an occasional scenic picture with a car prominent in the foreground often sell to those papers which cater for the owner driver. *Motor Commerce*, *Modern Transport*, *Motor Transport* and the *Commercial Motor* are all pleased to have on approval photographs relating to the use of motor vehicles for industrial purposes.

*Our Dogs* and the *Dog Bulletin* are weeklies which specially cater for dog owners and breeders. The operator who covers a dog show should submit one or two straight photographs of winning dogs to these journals. Judging pictures and occasional groups of officials are also acceptable.

The *Children's Newspaper* should not be overlooked. As

an indication of the type of photograph suitable for this weekly, I gave below a description of a few of the reproductions appearing in one issue—

A new propeller for the *Mauretania* being placed on a special railway truck

Piping in the Christmas pudding at the Royal Caledonian Schools

A sixty feet high sculptured head of George Washington on a cliff in America

Some of the famous Thames Embankment pigeons at Blackfriars Bridge

A white tern feeding its young

An Italian airman (in England) with his parachute after making a descent

Practically all appeared previously in the daily papers and it will thus be seen that pictures for this market need not always be specially taken. Anything that will interest the young mind should be submitted.

Pictures of religious interest such as portraits of well known evangelists and preachers and illustrations of mission activities should be offered to the *Christian Herald*. This paper also accepts child life studies, portraits of prominent church workers and golden and diamond wedding pictures of persons engaged in religious work. News photographs are frequently accepted but as these cannot be grouped into any particular type I advise the operator to study a few consecutive issues. The requirements of the *Sunday at Home* and the *Sign* are somewhat similar and pictures submitted should be of more or less direct religious interest.

*Popular Science* and *Modern Science* offer a fairly good market for photographs illustrating achievements in science, methods of working in industry and new inventions.

## CHAPTER IX

### THE MARKET (*continued*)

#### The Sports Press.

As I have indicated elsewhere in this book, *good* sporting pictures, especially of well known people, are always readily saleable "Action" is, of course, essential, and it should portray a characteristic, or unusual, phase of the particular sport. It is true that groups of notable sportsmen and players are often accepted, but the best prices are paid for action photographs that "tell a story." The market for both types is decidedly a wide one. In the daily Press alone scores of sporting pictures are reproduced each week, and a large number are used in the course of a year by most journals which cater for the general reader. But here I shall mention only that section of the Press which caters especially for sport.

My object is not to state each paper's particular requirements, but rather to indicate the type of picture that is most acceptable to those papers and journals which are the free lance's best markets, especially for football and racing photographs.

#### FOOTBALL

*Athletic News* A few action photographs but chiefly "heads" and close-ups of the most prominent players. Mostly association football.

*All Sports Weekly* Very few general play action photographs. "Heads" and close ups also groups of leading teams. Rugby seldom featured.

*Football Illustrated* "Heads" and close up action photographs of individual players appear to be the most acceptable.

*Sports Pictures* Action photographs of games just previous to publication day. Occasionally uses "heads" of players in the football "news."

*Topical Times* No action photographs. "Heads" of individual players, also small groups. Only a comparatively small number of photographs used.

*Illustrated Sporting and Dramatic News* Does not use photographs of association football but often reproduces really good rugby pictures of the leading clubs

### RACING

*Illustrated Sporting and Dramatic News* Specializes in racing pictures both flat and steeplechasing These must be of high technical excellence and fully titled

*Field* An occasional action photograph flat and steeplechasing Also a few photographs of famous horses but these are generally supplied by Mr W A Rouch the well known horse specialist

*All Sports Weekly* Does not use many action photographs but a fair number of heads of jockeys trainers and owners

*Sports Pictures* Specializes in action photographs of both flat racing and hurdling Also accepts personalities in the racing world

*Football Favourite* Only occasional heads of prominent jockeys and owners Very few pictures used in each issue

Good angling pictures are always considered by the *Fishing Gazette* Though *Game and Gun* and the *Gamekeeper* do not offer great possibilities they should be given the chance of pictures of field trials etc Both types of photographs however must depict the particular sport in an interesting manner

The *Golf Monthly* welcomes photographs of current golf events and *Car (Illustrated) and Golf* is always ready to consider pictures of interest to motorists and golfers

### The Motor Cycling Press

No matter where a busy operator lives there are sure to be two or three occasions in a year's working when a motor cycling event of some trade importance will take place in his area of operation With motor cycling enjoying such a boom as it is at present and as the sporting spirit of the pasture continues to predominate it can readily be understood why pictures of speed trials reliability trials hill climbs and gymkhanas organized by the trade and the hundred and one clubs scattered all over the country are in

demand by the newspaper and trade paper reading public. Both *Motor* and *Cycle* and *Motor Cycling* use a large number of 'events' photographs each year, and though both have their own staff operators their editors are ever ready to consider outside contributions from all parts of the country.

The pressman who is prepared to take to the saddle or wheel in all weathers and travel over all kinds of roads has an opportunity to make a name in this growing branch of photography. Reliability trials are held practically all the year round in different parts of England, Scotland and Wales. Many of these are over mountain or moorland tracks far from the madding crowd—but if the operator is a keen motorist—and it is highly desirable that he should be if the best rewards are to be gained—the absence of certain comforts will be counterbalanced by the creation of interest which will reflect itself in the right type of picture secured.

Though road racing is prohibited in England—except in private parks etc.—and Brooklands racing track has its quota of expert photographers the amateur pressman still has an opportunity of testing his ability as a speed photographer. Such racing is becoming increasingly popular and from April to September organized trials are held at frequent intervals at such places as Southport, Saltham, Redcar, Druridge and St Andrews. In Ireland the most popular of the few meetings is held at Magilligan Strand Co. Derry. At these events the Press photographer has ample opportunity to record speed impressions.

Solo machines cornering unless in a bunch seldom provide saleable pictures. Of course there are exceptions and

Jimmie Guthrie the well known Scottish rider and cornering star is I think most likely to be the exception. An operator must be very alert and an expert timer if he wishes to portray this rider's skill and daring effectively for he slides round in close proximity to the corner flag at such a speed that unless the photographer can anticipate with accuracy and has a certain amount of luck at least eight out of ten exposures on these cornerings will be tame in comparison with the actual performance. I do not mean that luck without the ability to judge the correct moment of exposure will get the best speed pictures—for

the ability to judge the moment that gives the greatest news value is the first essential requirement of a Press photographer—but the most expert of pressmen will agree that a certain amount of luck has often been largely responsible for some of the best speed pictures especially when the subject photographed had no definitely known course of action.

In sand racing the side car events invariably provide the best material for pictures especially if experts are competing. The acrobatics of the passenger often make a good seller as has been proved by the large number of such photographs reproduced in the daily Press and the two trade papers during the past season (1926). Generally speaking front or rear views are the most effective for this particular kind of picture. When taken broadside the passenger is often 'lost' against the side car or rider and the photograph thus loses considerable if not all news value.

If there is a strong entry a line-up for a start is sometimes worth taking. Under the same conditions they re-off may also prove saleable.

Finishes are seldom accepted unless several riders are in view or two or more are fighting for position. Indeed it can profitably be repeated that cornering pictures are invariably the best sellers.

Crowd photographs are occasionally used by the trade papers as well as the dailies especially if they show such record attendances as that witnessed at Druridge Bay during the past summer. On one occasion there over 100,000 people lined the course.

Reliability trials over the Scott London to Penzance Travers and other famous courses provide scope enough for dozens of pictures of more or less good news value. It is true that these better known trials are generally covered by staff operators but as they cannot be expected to see every good picture much less record it the editors as a rule will accept prints which meet their requirements from free lances.

An operator who intends to cover reliability trials should get ahead of competitors and station himself at a point of the course that is likely to be a trouble spot. Generally an official will be able to advise him as to the most suitable place which may be a hump, a rough track or a ford.



Hill climbs, both freak and "straight," frequently offer good possibilities for saleable pictures, if the operator can see with "motoring interest" eyes. Always the picture must show the capabilities of the machine concerned, or the expertness of the rider. Of course, any humorous incident should be exposed upon whenever possible. Indeed, an operator covering motor events of practically any description must ever be on the alert and have his camera ready for instant action. *Anything* may happen, sometimes startling and hair-raising scenes are witnessed during a year's fixtures. Unfortunately, many of these have escaped the camera.

Gymkhanas, too, are often worth attention. Some club secretaries devise most thrilling competitions, etc., and a photograph which is original and full of action is always sure of a ready sale. As has been pointed out, the sporting element predominates in motor cycling events to day, and sporting pictures are always good sellers.

From the trade paper point of view it is most important that the name of the machine and the rider, also the horse power or cubic capacity of the engine, should be accurately given. It is useless merely to say "A popular machine and well-known rider climbing Devil's Elbow." There are dozens of "popular" machines and scores of well known riders. The reader of a trade paper—which must necessarily feature its advertisers' wares—particularly wants to know the make and horse power of the machine climbing the "rough stuff" on Devil's Elbow. He may select his new mount from an analysis of the performances of the various makes.

Whenever programmes or race cards are issued the press man should procure one at once. A race card not only gives full particulars of the events but also furnishes all details of machines and riders and above all, is excellent for ready reference and note taking. Exposures can be noted alongside the photographed riders' names in the particular events, and this in itself is sufficient for accuracy when captions have to be written.

For the photographer who is able to write fairly good descriptions there is an opening for occasional illustrated touring articles. Both the trade papers use such articles at odd times and though the rate of payment is not high

for ordinary matter the photographer motorist writer may, after one or two acceptances, have the pleasure of being commissioned to do a special tour or series of tours. Many a photograph that is unsaleable 'on its own' is readily

## TWO TYPICAL MOTOR CYCLING PRESS PICTURES

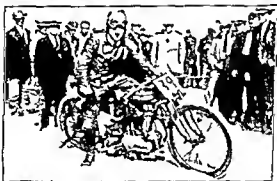


PLATE XIII (a)

Motor cycling pictures such as these would always be given a chance with the daily papers.

sold when accompanied by three or four hundred words of descriptive matter.

It is always advisable to submit prints to *The Motor Cycle* and *Motor Cycling* as soon as possible after an event even if no other photographer attended. Club secretaries often send a few notes to the two papers and naturally the

editors like to have pictures as soon as possible in order that report and photographs may appear in the same issue

With regard to captions My own practice is to write up all prints on a caption sheet This is headed with my

## TWO TYPICAL MOTOR CYCLING PRESS' PICTURES

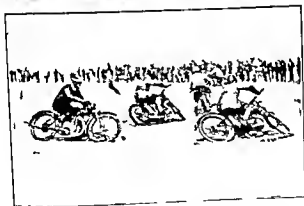


PLATE VIII (b)

Several reproductions resulted from these and the two on the opposite page

name and address, and gives a short, general report of the event, making special reference to any particular feature Then follows the caption of each print submitted All prints are numbered consecutively and each is titled on the back, e.g. 'Scott Trial' and stamped with name and address in the usual way

The rate of payment is alike in both papers, namely, 10s 6d each reproduction and post if orders and cheques are sent out regularly. An operator need not "worry" the editors about non return of prints, as they sometimes use them weeks afterwards as 'heads' or 'tails' to pages, without making mention of event or place. And both offices are "honest."

As with every paper to which prints are to be submitted it is essential that *The Motor Cycle* and *Motor Cycling* should be studied occasionally if the best results are to be gained. The motor cycling Press is a good market and it is for this reason that I have dealt with it at length. The operator should offer good work of the best events on every possible occasion. Even as a side line to general news it can be very remunerative.

### The Agricultural Press

Because I think that there are openings for specialization in agriculture, I am treating the requirements of the farming papers under a separate heading. I do not say that there is a great deal of money to be made—for at present the market for farming and agricultural pictures is not a large one—but to the operator residing in a country district where agriculture is the main industry, many 'picture possibilities' are offered and they should not be neglected.

Unless the photography of prize winning animals is to be undertaken no special qualifications are necessary for this type of work. Animal photography is possible without an operator knowing the chief points and characteristics of all the various breeds of horses, cattle, sheep, etc., but as *picturesque studies of animals* are not required by any of the agricultural papers, the operator should confine his first efforts to pictures of farming, methods, etc. We shall discuss animal photography later.

Ten years ago the number of photographs in all the papers devoted to agriculture was comparatively small. Gradually, however, it was proved that one good reproduction showing an implement, a system of working, a type of stable, a byre or a dairy, a method of drainage or land cultivation, or an outstanding horse or cow of a particular breed was often of much more use to a farmer than three or four hundred words.

of descriptive matter. Further the average farmer of to day is keenly interested in photography when it affects his cattle and general stock. I know from personal experience that he will put himself to quite a lot of trouble to assist the photographer to get the best picture and I can assure the beginner that he need not have any qualms about seeking permission to secure photographs which he thinks would be acceptable to the farming papers.

What kind of photographs other than those of notable animals are saleable? is a question which may be asked. Well as there are many different activities in agriculture generally and many different systems of farming various types of pictures are required. Each activity and each system offers picture possibilities such as methods peculiar to a locality use of new machinery advanced ideas of land cultivation and handling of crops. But perhaps I cannot do better than give a short list of a few of my own acceptances with the farming papers.

Preparing the Silage Seed Bed Mechanical Distribution of Artificial Manure Mole Draining Demonstration Border Method of Cutting Hay Demonstration of Grass Rejuvenation Modern Ploughing Method Steam Tractors and Cable Plough Motor Trailer for Carrying Sheep Early Lambs in the North Manure Distributor and Potato Planter working together Preparing Lambing Folds Storing the Silage Crop

This list does not by any means indicate all the possibilities for pictures of farming interest that would be acceptable to the agricultural papers. I could add very considerably to it but I think that these will assist the beginner or the established operator who has not hitherto given this market his attention to go ahead and have some early successes.

Practically all the pictures I have mentioned were the result of being observant when travelling through an agricultural area. The two demonstration photographs were suggested by a notice in a local newspaper which features Agricultural Notes. To get to both of these demonstrations necessitated journeys of 15 to 20 miles but the jobs proved remunerative. Both Agricultural Colleges and implement makers often give demonstrations and as they are generally advertised in the newspapers

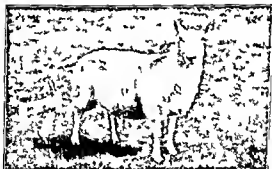
circulating in the area the operator should make a note of place and date when necessary

Unconventional groups of well known breeders, etc at shows and sales also sell well The *Scottish Farmer* and

## TWO TYPICAL AGRICULTURAL PRESS PICTURES



BORDER METHOD OF CARTING HAY



A CHAMPION CROFTER

PLATE XIV (a)

Both of these have been sold to practically all the farming papers

the *North British Agriculturist* are good markets for this class of picture but both papers favour those taken in Scotland or just over the Border The *Farmer and Stock breeder* also uses a good many of these 'personalities' generally irrespective of the locality in which they were taken

the *Farmer and Stockbroker* which reproduces a large number of pictures taken by specialists. He will find it very useful to note and memorize the breed and stand of the animals.

If an animal is not standing correctly the result will be wooden and the majority of editors will reject a print on that score alone. Farmers, herdsmen, shepherds and judges are nearly always ready to give advice and the beginner should not be afraid to ask for it. Successful animal photography demands knowledge and experience; it is not a sign of incompetency to admit that you have neither.

All photographs of animals should be fully titled. For instance it is not sufficient to say "This Border Leicester Ram was sold at — Ram Sales for £185." Here is a typical caption—

Border Leicester Shearling Ram  
Sire Young Fame (6163) Dam by Dashing Cavalier (5070)  
Bred by and property of Alex Findlay Mill of Mare  
Purchased by Quenton Dunlop Greenan at  
— Ram Sales 17th September at £185

The sale or show catalogue provides all the necessary data and this should also be noted on all animal negatives placed in stock for future use.

Agricultural shows afford the best opportunities for securing suitable photographs of animals. Generally speaking however small local shows are not worth covering unless they occur at the beginning or the end of the season when the papers have ceased to devote most of their space to winners at the principal events such as the Royal and the Highland. Reproductions of winners at these important shows often continue for some weeks after the events.

Pictures of judging etc. are saleable particularly with the *Farmer and Stockbreeder* and the *Farmers' Express* which are the two leading English publications. The *Scottish Farmer* and the *North British Agriculturist* specialize in Scottish and Border pictures but they are also ready to consider others provided they are of general interest. The *Farm Field and Fireside* is also worth attention. All pay the minimum of 10s. 6d. and they invariably return unwanted prints.

## CHAPTER X

### SELLING METHODS

#### The Press Agent.

It may be quite true to say that a literary agent can be of little practical use to the adventurer into journalism, but certainly the same cannot be said of the value of a Press agent to the photographer—he be beginner or experienced operator—specializing in news pictures. Indeed, it is not too much to say that a free lance Press photographer cannot hope to make a living without sacrificing the average and necessary number of hours of leisure, if he does not occasionally avail himself of the facilities and advantages offered by any of the number of reputable agencies. Of course, a pressman should not lose touch with editors by sending all his work through an agency, for, as I have pointed out in "The Local Press," the personal touch counts for much, and the same applies to one's connection with the papers enjoying a national circulation, but there are sure to be times in a few years of operating when the agent will be of great assistance to him.

As a case in point, let us assume that there is a big political gathering of great importance being held at a centre some fifty or more miles from a provincial operator's dark room. The free lance realizes that it has great news value, and though he also knows that in all probability the representatives of two or three of the national papers will be present in addition to local staff operators, and possibly an operator from one of the London agencies, he decides to "cover" it, knowing that, provided luck does not forsake him entirely, he has the same chance as the others of getting saleable pictures. The event may not offer picture possibilities until a comparatively late hour, and thus there will be no time to return to the dark room to develop and print for direct circulation for the same day's issues as those served by the London staff operators and



the agency representative. Or perhaps time only permits a return to the dark room to develop and dry the plates. Either case demands "on the spot" assistance—that is, an agent in or near Fleet Street who will accept the plates or negatives for printing and circulation on a commission on sales basis. For the photographer to endeavour to make even twenty assorted prints and circulate them by means of express post or passenger train the next morning, with a big risk of being just too late for the provincial editions of the London daily papers going to press about six or seven in the evening, would be utterly futile, especially considering that the London men would be back to their offices and have prints on the editors' tables by breakfast time. Besides, to dispatch a number of prints by passenger train or express post with little hope of getting them forward in time to be given a chance of selection with the many others that will be submitted would be sheer waste of money, not to mention time and expense of covering the job itself. But if an agent receives the plates or negatives the morning following the event, he will have ample time to circulate the best prints, even for the London evening papers—the *Evening News*, the *Evening Standard*, and the *Star*—all of which use a number of news photographs. Indeed, when there is keen competition owing to the presence of several free-lances, the only satisfactory policy is to let an agent handle the circulation side—unless, of course, the negatives or plates are sent direct to an individual paper which was not officially represented at the event. In the latter case there is a greater risk of non acceptance. (See "The Job Itself," "The Value of Duplicate Negatives," and "On Submitting Undeveloped Plates.")

But it is not only for the "big news" pictures that the agent exists. He is ever on the look-out for "best sellers," and he knows that often a purely topical or even "odd" photograph brings infinitely better financial returns than a "big news" picture. And it must be said that the reputable agents are in a better position to circulate prints in the most likely quarters than an operator who is some distance from the newspaper offices. I can recall instances when sale sheets from my own agent have shown that acceptances of prints from a certain negative were by papers to which

I should not have submitted prints had I circulated them myself, and yet I consider that I know the markets as well as most free lances. But, after all, this is easily understood. An agent concentrates all his efforts on knowing the markets, whereas an operator must attend to the production side and the thousand and one things that go to the finding of pictures and the taking of them, before he can see about the circulation of prints.

An agent will accept either negatives or prints, but I think that I am correct in saying that negatives are preferred. (This, of course includes undeveloped plates.) The commission charged on sales when prints are sent is naturally less than when the printing has to be done by the agent, but I contend that if the photographer goes to the trouble and expense of making prints he may as well circulate them direct. If the printing is left to the agent, he may circulate as many as forty prints—according to the news value—in order to secure six or seven acceptances (for to have every sixth print accepted is regarded as a good average) whereas the operator may estimate half that number of prints to be adequate. Personally, when I make use of an agent, as I frequently do in order to secure time for other activities I always send negatives or plates, and I know from experience that this is the best policy. Whenever it is possible to develop my plates and yet catch the last train or mail I always do so. I do not doubt the ability of an agent's employees, but I do doubt their *interest* as to whether the exposures are good or bad. Careless uninterested developing of plates can make a good day's work into a hopeless financial failure but this is not likely to occur when the person to develop them is the person who pressed the camera trigger.

By all means, develop your own plates but leave the printing to the agent—if you are going to make use of an agent at all.

There is no fixed rate of commission among agents but the best and most reputable charge 40 per cent on sales when they do the printing. There are a few that deduct 50 per cent but I advise the photographer to steer clear of these profiteers, 40 per cent is ample reward for an agent's assistance.

## The Honesty of Agents.

Are agents honest? is often a question asked among operators. Do they credit the photographer with every sale? There may be just cause for doubt among a few operators, but, personally, I am certain that my own agent is honest. Of course, it often happens that when sale sheets come to hand there are disappointments, negatives which were thought to be "good sellers" have produced little or nothing—and vice versa. But then, editors are fickle!

Yes, I am sure that the leading agencies can be relied upon to "give credit where credit is due." I recall a case in point. About a year ago I sent a particular negative to my agent for general distribution. To be quite candid, I had my doubts about its selling qualities, but I decided to give the agent the job of printing and finding out. At the end of a month not a single sale was recorded, nor had I seen any reproductions. Nine months or so elapsed, during which time I forgot about the negative. Imagine my surprise, then, when one of the regular sale sheets included in the list three reproductions from it—one to India and two to U.S.A. Since then I have not had any doubt about the honesty of a reputable agent.

## Some Precautions Necessary.

When I advise the pressman to keep a watchful eye on as many papers as possible, especially on days when any of his pictures may appear through an agent, I am not expressing doubt on the opinion I have just declared. In these days of competitive journalism, when most of the principal papers issue several editions for distribution to different parts of the country, it is not an easy task for an agency to keep tally of all photographs published and thus be able to file all their acceptances. The majority of the leading newspapers pay regularly and promptly without any account being submitted, but there are others that make it a rule not to pay for any reproduction until a detailed account has been forwarded to them for verification. Thus it will be seen that unless an agency has some definite proof of acceptance from such papers it cannot credit the photographer. The most definite proof of acceptance is the reproduction itself, therefore it is advisable to file all such cuttings whenever

possible. It may happen that, when an operator receives his sale sheets, he will find that certain reproductions, of which he has the cuttings, are not included. He need not regard the omission as being due to dishonesty. Probably those reproductions appeared in editions that did not reach the agent, and have not been promptly paid for by the papers concerned. No reputable agent will resent being informed of the omission, as he also will benefit—and that very considerably—by the additional sales.

A few agents submit a weekly sales sheet showing the individual amounts credited, irrespective of whether they have been paid for the sales or not. These few have an arrangement with the principal offices for definite fees for certain sizes of accepted prints. Other agents generally credit the operator only after payment has been received from the offices, and it is not unusual for three months or more to elapse before the cheque is received.

### Seeking to Represent a Paper.

Though it has been suggested by other writers that the beginner in Press photography should seek to represent one of the all-picture papers in a semi official capacity as soon as possible, I do not advise this, at least, not until he has "won his spurs." What I suggest, however, is that the young pressman should submit as many suitable prints as possible to the papers. After he has gained a fair number of acceptances, and he really feels that he knows the class of picture that each prefers, he can select a forthcoming event of some news importance as a "trial." He should write to the art editor of either the *Daily Sketch* or the *Daily Mirror* as early as possible before the event, mentioning the nature of the function, the place, and the date, and ask if pictures would be acceptable. He could add that if a staff operator is not being sent and a representative has not already been appointed, he would be pleased to act in that capacity and forward plates or prints by the quickest route. If the art editor has not already made arrangements *and a few pictures of the event would be acceptable, he will* probably turn to his list of free-lance contributors. (Nearly every editor keeps such a list divided into localities, so that at any time he can commission an operator in a certain

district to cover an accident or occurrence which his staff operator cannot reach in time) If he finds that an established free-lance does not reside in that particular area he may ask for three or four pictures and give a few instructions as to requirements and dispatching of plates negatives or prints This will mean that the operator will



PLATE XV (a)

CLIFF CLIMBING AS A HOLIDAY ATTRACTION

be regarded as a direct representative and he will be paid at a special rate including expenses

When the free lance receives such a commission he should take the editor's letter with him it may smooth over many a difficulty Further he should carry out the instructions as far as possible and not try to serve two masters—himself and the editor He should not attempt to duplicate a few exposures for circulation to other papers Let him devote all his efforts to serving the man who has commissioned him he will be paid on the understanding that he has done so

If the result is satisfactory to the editor the operator may rest assured that he will not be forgotten

For the ordinary run of pictures prints should be submitted but if commissioned to 'cover' an event it is always advisable to forward plates or negatives according to time and circumstances When an art editor receives a



PLATE XV (b)

One or both of the pictures on these pages were reproduced in the following papers: *Daily Mail*, *Daily Graphic*, *Daily Express*, *Daily News*, *Daily Herald*, *Morning Post*, *Daily Chronicle*, *Birmingham Post*, and the *New York Herald*.

negative he can select the portion which suits his requirements best both for news value and size necessary to fit the make up of the page

### The Selling of Exclusive Rights

**TO THE DAILY PRESS** First let us consider the selling of exclusive rights to the daily Press Though the average operator will seldom be fortunate enough to secure a picture of such extraordinary interest and news value as to warrant

an editor paying a high fee for the sole right of reproducing it, he may get a "scoop" picture of such red-hot topical interest that not a few editors would bid a substantial sum for the right to reproduce it ahead of any other paper.

(The payment of a fee by a daily paper for exclusive rights does not necessarily mean that the operator cannot offer the same photograph to other daily papers the following day, or to weekly papers at a later date. Of course, the possibility of a daily accepting it after it has appeared in a rival edition is very remote, but the case is different when dealing with weekly journals such as the *Graphic*, the *Illustrated London News*, and the *Sphere*, if publication occurs only a few days later.)

By way of illustration, let us suppose that only one free-lance had been able to obtain a photograph of the meeting of a certain novelist with her husband in a Harrogate hotel after the former had, through loss of memory, wandered from her home and been missing for over a week, while the whole country discussed her probable whereabouts and the police carried on an extensive search. The lucky operator would not have hesitated to get the first possible train to London taking his negative and a print with him. He would then have paid a call on the editor of either the *Daily Mail*, the *Daily Sketch*, or the *Daily Mirror*, according to the way each of these papers had been featuring the "mysterious disappearance." Long before he reached the newspaper offices, reports of the discovery and the meeting would be on the editorial tables, and naturally, if an editor received his message asking for an interview with regard to a photograph of the meeting of husband and wife, he would not keep him waiting in the outer office!

He could sell the copyright of the photograph if the editor was particularly anxious to have it or he could obtain a really good fee for the exclusive right to reproduce it a day ahead of any other paper. I feel confident that the operator who could have obtained such a "scoop" would have secured at least £200 for the copyright from the editor of one of the newspapers mentioned previously.

With a "scoop" like this, when there is no risk of losing money, the operator must not consider the expense of

travelling to London even if it be from one of the farthest corners of England

Another way of dealing with a negative of great news value is to submit it to an agent to be handled to the best advantage but though he is generally able to secure a better price, I doubt whether the transaction would be to the advantage of the operator, as 40 per cent commission would be deducted

Should a free lance who is not within easy reach of London secure a topical 'scoop' of only average interest then I advise him to seek the services of an agent. If the agency considers that the picture is worth a good fee for exclusive rights then the salesman will call upon the most likely editors and bargain for the best price. If the highest offer is not as much as the total probable fees that could be obtained from an extensive general circulation then the agency will decide upon the course to be adopted. The photographer can rest assured that the agent will do whatever is best for he will profit in proportion to the result

**TO THE WEEKLY PRESS** The sale of exclusive rights to a weekly paper does not prohibit an operator from submitting the photograph to the dailies three or four days after it has been published in the weekly. Of course this arrangement should be made quite clear in writing when such rights are disposed of. But a topical and 'immediate interest' picture should not be offered first to the weekly papers unless it is fairly certain that either the *Graphic* the *Sphere* or the *Illustrated London News* will be prepared to give a higher fee than any one of the daily papers



# CHAPTER VI

## THE KEEPING OF RECORDS

### The Press Book

FOR several obvious reasons it is essential that a complete record should be kept of every print circulated. It is not sufficient merely to jot down on odd bits of paper—I have known some operators do—rough notes of prints submitted to different papers with dates of dispatch and then trust to providence that when they are published or returned the bit of paper will be available to make the necessary additional note. If such an unbusinesslike system is adopted utter confusion will be the result in a very short time.

PRESS

SEPT

Neg No	Subject	Place	Date Taken	Where	When	How Sent
h—	Ram Sales	h—	11/9 "	Bulletin	12/9 "	Pass. Trans
91	Cra v info £200 B L			D Jun 1		M 900 a m.
				N Mal		"
				Scot F	13/9 "	M 2.30 p m.
				N B A		
				F & S B		
			"	F Ex		
			"	F F & F		
0 23	Templeton & £38 Oxford	"	"	Scot F		
				N B A		
				F & S B		"
				F F exp		
			"	F F & F		

Further, many guineas will be uncollected, for there are several papers which do not follow the excellent practice of the *Daily Sketch*, the *Daily Mirror*, and the *Daily Mail* of regularly sending cheques without waiting to receive detailed accounts of accepted prints. Then, too, the question of time must be considered. With such a system, an operator would spend more time in trying to locate a particular series of submitted prints than he would in making all the necessary entries in the system I shall describe.

Perhaps at first sight the reader may think that it is very complicated and contains many unnecessary entries. Before explaining it in detail, I give herewith a copy of an actual portion of my own Press Book, so that the use of each column may be made clear without undue use of words.

I do not think I need explain the entries up to, and including HOW SENT

BOOK

EMBER

Re turned	Ac cepted	Remarks	Card Index	Ledger	Date of Payment	Fee	
	14/9/25			61 30	10/10/25	10 6	✓
15/9/25	14/9/25			10/10/25	21/10/25	10 6	✓
		N P	85 8/1/26 A12				✓
	17/3/25	Also Calendar 1926	8/1/26 F3	102	13/1/26	21	✓
	21/9/25	Retained 15/9/25	12/1/26	16/1/26	20/1/26	10 6	✓
	21/9/25	Not returned with others 26/9/25	F1 12/1/26	136 25/1/26	19/2/26	10 6	✓
	25/9/25	Not returned with others 26/9/25	F2 12/1/26	134 25/1/26	19/2/26	10 6	✓
13/10/25							✓
		N P	A2 8/1/26				✓
15/9/25							✓
	12/10/25	Not returned with others 26/9/25	F1 12/1/26	136 25/1/26	19/2/26	10 6	✓
	25/9/25	Not returned with others, 26/9/25	F2 25/1/26	134 25/1/26	19/2/26	10 6	✓

## PRESS BOOK ABBREVIATIONS

D Jurnl	<i>Daily Journal Newcastle</i>
N Ma l	<i>North Mail Newcastle</i>
Scot F	<i>Scottish Farmer</i>
N B A	<i>North British Agriculturalist</i>
F & S B	<i>Farmers and Stockbreeder</i>
F Exp	<i>Farmers Express</i>
F F & F	<i>Farm Field and Flocks</i>
M 9 50 a m	<i>Postal Dispatch</i>
Pass Tra	<i>Passenger Train</i>
N P	<i>Not Published</i>

When prints are returned the date is noted in the appropriate column. If they are accepted and reproductions are seen then the date of publication is entered in the ACCEPTED column. If four prints are submitted and only two are returned this is noted in the REMARKS column. When an editor encloses a letter with some returned prints stating that he is returning the others for possible future use the letter is filed and the fact noted in the REMARKS column. When a print is used again in a later issue or in another publication by the same office, this is indicated as shown in the specimen entry when the *North British Agriculturalist* used the photograph of the £200 Border Leicester Ram Crugo Pride in the 1926 Calendar as well as in the weekly issue.

As I have fully explained the use of the card index system in *Tracing Unreturned Prints* (page 133) it is not necessary here to make further reference to the CARD INDEX column. The ✓ in the last unnamed column is my method of indicating that the particular entry has been fully cleared and finished with. I go through the Press Book periodically and when I find entries without this mark against them I know that one of three things has occurred—they have not been questioned, an account has not been rendered or payment has not been received. In any case the matter is noted for attention so that all entries may be completed as early as possible.

This method of keeping a record of all prints circulated is very easy to operate so long as it is kept up to date. It was devised after many experiments to meet my own needs and I do not know if it is employed by other operators. When it was first planned I was informed that a suitably

ruled book was not procurable except by special printing, but after many inquiries and inspection of stock rulings, I found that the "Gulldhall Series" contained a book that fitted my requirements. A 73¢, which allows for over 1,000 entries and costs about 2s 6d, can be obtained from any good class printer or stationer.

### Acceptances—The Use of a File.

There are several reasons why the pressman should cut out and file as many of his accepted pictures as possible. Besides being excellent reminders of work done, they serve as proof when a rendered account is questioned, and this does happen occasionally. I have in mind one paper which practically demands to have the cuttings of the reproductions forwarded before a cheque is sent in payment. The paper in question is an offender well known to agents and operators alike, yet it is regarded as one of the most affluent of the national dailies.

Of course, the operator cannot expect to be able to file all his acceptances, for even if he were financially able to "take in" every picture reproducing paper, he might still miss an accepted picture through its appearing in one edition and not in another. Some of the leading dailies issue as many as nine editions, so it will be seen that, just as he cannot be expected to subscribe to every edition, neither must he take it for granted that because one edition does not include a submitted print, the latter has not been used.

My own practice is to cut out all reproductions of my own work that I see, whether from prints submitted direct or from my agent, and to file them, marking each with the name and the date of the paper from which it is cut. Every two months or so these are taken from the file, enveloped, and dated for storage. Consequently, to-day I have a "library" of reproductions which act as a tonic when a "pet" picture fails to please editors and makes me wonder what the Press of the country is going to!

### Returned Prints—What to Do with Them.

Every Press photographer who circulates the major portion of his work direct to the offices and does not rely upon an agent will soon amass a large number of returned prints

need not go into details, the would be operator will be able to evolve an efficient system from what I have indicated.

But I must give one word of warning. If a negative is taken from the files for any purpose, it *must* be returned to its correct place afterwards or confusion will be the result. There must not be any mistake, for this is the secret of the successful working of any filing or card index system. In a certain agency office, any printer may take a negative out of the files when it is required, *but only one person is allowed to put it back*. That man is responsible for the filing of all the thousands of negatives, and he sees that the rule is observed.

Plate boxes make excellent storage files. Do not stand them one on top of another. This method is awkward especially when a required box is at the bottom of the "column". They should be placed side by side on shelves like this—

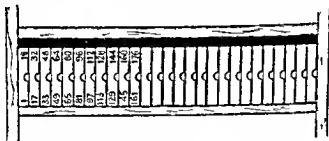


FIG. 1 STORAGE FILE MADE FROM EMPTY PLATE BOXES

In this way scores of negatives can be stored in a small space and any box can be secured without moving others.

The amateur may ask "Is it necessary to keep all negatives that are made?" To this I cannot give a direct "Yes" or "No". Even experienced operators make exposures which when seen as negatives are considered useless not only because they will not give a passable print, but because they do not possess the anticipated news value. But I do not say that *all* such negatives should be destroyed. If a negative is printable and has *some* interest it should be put into stock. It will cost nothing to file and keep it and it is surprising how useful some of these "unlikely" prove to be at a future date.

### Tracing Unreturned Prints.

If the free-lance wishes to make sure of receiving payment for all his published work, he often finds that keeping tally of unreturned prints is one of his biggest tasks. The majority of the leading papers regularly send out cheques and other forms of remittances, but it is very unfortunate that so many others do not think of making payment until a detailed account has been rendered. It is impossible, financially as well as otherwise, to "take in" all papers to which contributions are made, in order to check reproductions of prints circulated. Even if it were possible, there are dailies issuing as many as nine editions, thus making it still more difficult for a contributor to record all reproductions without the aid of the paper concerned.

How, then, it may be asked, can a free-lance "taking in" only three daily papers, but contributing to thirty, send in a detailed account, if he has no means of checking used and unused prints? The system which I successfully employ is a simple one, provided all entries in the Press Book as to where and when sent, dates of returns and acceptances (acceptances are only put down as definite when the reproductions are seen or are made known by the paper) are kept right up to date.

The Press Book is "cleared" at least once every three months. One month is allowed to stand so that offices which make regular payments will not be harassed by inquiries. The card index is brought into use and is a valuable asset in the working of the system.

For example, let us say that we definitely know of a certain number of acceptances with the *Daily Chronicle*, but there is a greater number of unreturned prints about which we know nothing. The *Daily Chronicle* card is taken from its place in the index cabinet and the date of the last "questioned" print is noted. From that date all unreturned prints (except those known to be published) are entered with their respective dates of sending. If five prints of one event have been sent, each is noted in detail. It is not sufficient merely to write, "Manchester Races, five prints." For his own benefit the photographer should specify particulars of each print, so that when he receives the replies he may be able to "check" the Press Book

It is inevitable. He cannot expect to go ahead without experiencing the thrill (!) of receiving—even if he does not read—those stereotyped pamphlets. The Editor regrets

An authority has said that if a pressman has every sixth print accepted he can count himself among the blessed or at least as receiving his full share of rewards. There is more truth in this than one might at first admit. Consequently the 'returns' will accumulate in proportion to the amount of work put into circulation.

What should be done with these rejected prints? One writer advises that all should be retained and placed in envelopes in an index arrangement for possible future use. Personally I consider this on the whole, futile and an utter waste of time that could more profitably be given to other things. Experience has proved again and again that the percentage of returned prints that are ever likely to be worth circulating again is very very small indeed. Very occasionally they are of the greatest use but these come under well defined headings and the exceptions are not worth troubling about. Certainly they are not worth the trouble of further washing to ensure some sort of permanency as would be necessary with returned prints owing to the fact that the majority will not have received sufficient washing for the first circulation to keep them any great length of time.

On the whole news incidents are not worth keeping much less indexing etc. unless of course a 'personality' is prominent in the picture and it is of sufficient size to allow reproduction as a full length figure or as a "head". Should he or she come into the news again. Old customs are certainly worth retaining to make a series as are houses, halls and public buildings. But personalities are without doubt the most valuable of all returned prints to keep. When these are returned—if they have come through the post undamaged—they should be enveloped and indexed in such a way that any particular print can be secured immediately at any time.

### The Filing and Storage of Negatives

Though the beginner in Press photography may not consider it necessary to adopt a methodical system of storing

and filing until he has made several dozens of negatives, it is advisable to have some sort of system even in the earliest days. Exposures collect in increasing numbers, and unless a definite method of storing is adopted, many valuable minutes will be lost in searching for particular negatives, especially if they have been in stock for some time. Without a proper system it is fairly easy to remember where quite recently made negatives were placed, but even these have an awkward habit of being difficult to locate when required.

Several simple methods can be adopted successfully. Some operators may find it sufficient to "box" negatives in the order in which they are taken, number them consecutively, and mark each box according to the number of negatives stored in it, such as 1-16, 17-32, 33-48. This method is all right so long as a double book entry is made to indicate each negative clearly. One entry is "straight", that is, all negatives that are to be retained are given consecutive numbers at the end of each day's operating, and against each number is written particulars of the negative, including date when taken. Then an alphabetical entry is necessary, so that any particular negative or series of negatives of a certain person, place, or event can be located immediately. An individual entry may be something like this—

HOLME Sir John 14 39 216-218

One glance shows that there are five negatives of this personage in stock. Should he come into the news in any way the alphabetical entry would be looked at, and then the negatives located by the numbers 14, 39, 216, 217, 218. An inspection would decide which one was most suitable for circulation, and then full particulars would be obtained from the "straight" entry.

Another method, an elaboration of the above, is to classify negatives in the storage files. To the operator who specializes in one or two subjects and contributes series of pictures from "collected" negatives, the classification is very helpful and saves considerable time. Thus inn signs, freaks of nature, famous ruins, ancient customs, wrecks etc., could advantageously be kept in separate files. So could negatives of "personalities," "houses," motoring, hunting, war memorials, farming interest, horse racing, and golfing. I.



with accuracy. In the "Card Index" column of the Press Book, and opposite each unreturned print, is recorded the card index number and the date of clearance, viz C5/5/10/26 (C5 is the number of the *Daily Chronicle* card in my own index). When all prints have been entered in this way on the index card a copy is made and sent to the *Daily Chronicle* office.

Here is a specimen sheet—

**TOM JONES**  
PRESS PHOTOGRAPHER  
LONDON

10 October 1926

THE ART EDITOR  
*Daily Chronicle*  
Salisbury Square T C 4

Dear Sir

I shall be glad if you will advise me as to the publication or otherwise of the unreturned prints which have not been returned.

Yours faithfully

Tom Jones

C5

Date Sent	SUBJECT	If Published date
July 1	Lord So-and-So Receives Freedom of London	—
July 10	Bathing Study at Brighton	
Aug 3	Collapse of ——— Village Hall	—

The back of the index card and the subject sheet sent to the office are stamped with the date of clearing. The card is not returned to its index place in the cabinet but is kept in a compartment at the back. So long as it remains there we know that the checked sheet has not been returned. On receipt of the sheet however both Press Book and card are checked by it. Before the card is returned to its proper place in the index the date of final clearance and checking is noted against the last entry.

The Press Book then shows all published and unpublished prints, and from it a detailed account can be rendered.

In this way, perhaps complex at first sight but decidedly simple in operation, an exact record is kept of every print.

circulated, and experience has proved it to be a "cheque bringer" It has brought in many guineas which might not have put in an appearance

When I wrote on this subject in my "Press Photography Notes" in the *B J*, a brother pressman asked what percentage of my lists were returned checked, and whether it was necessary to enclose a stamped addressed envelope when sending out these inquiries In reply I wrote—

When I first applied the system I did not enclose a stamped addressed envelope, and the percentage of replies was less than fifty<sup>1</sup> Remainder letters it is true brought further replies but the total percentage was less than that which resulted when at the next 'clearance' I enclosed envelopes Accordingly future lists always went 'accompanied', and the increase in the postage account was justified I eventually, however after my lists were known in practically every office I reverted to the original method and I am glad to say that the economy 'cut' has not proved false economy Of course there are certain offices from which it is practically impossible to get something for nothing so the stamped addressed envelope has not been entirely discarded Experience however is the only guide Having a trace of Scottish blood in me I argue thus Three halfpence is three halfpence and thirty stamps will buy a box of plates!—but a cheque is worth a stamp any time

To day I receive replies to these inquiries almost immediately Some offices enclose cheques for any of the questioned photographs which they have used, while others wait until a detailed account is submitted I presume that this latter practice is to save confusion in the counting houses

The *Daily Herald*, however, is an exception To my latest inquiry I received the following reply, which I publish in full for the benefit of other operators—

I am afraid it is impracticable for me to send you advice as to the publication of your prints If you enclosed a stamp when forwarding them they will have been returned to you or placed in stock for future use according to the nature of the picture Prints sent without stamps are destroyed after an interval

The Cashier is advised day by day as to the prints he is to pay for and you may be sure that payment will be made for whatever pictures of yours that have been used

## Rendering Accounts

Sometimes it is difficult to decide what to charge each paper for photographs used for some pay one 'standard' fee and some another for pictures of certain sizes If a reproduction is over 24 sq in in area it is generally reckoned "oversize" and should be paid for accordingly If the operator sees the picture in question he will be able to check

his account but otherwise he must trust to the honesty and fair dealing of the newspaper. The leading "nationals" can generally be relied upon to pay an extra fee for "over size," but many provincial papers do not pay according to size, and it seems that no amount of argument will persuade them to change their practice.

At the end of this book I give a tabulated list of the chief

#### ANCIENT CUSTOMS PHOTOGRAPH



PLATE XVI (a) SHROVE TUESDAY HOTBALL

papers and journals using pictures, together with their standard minimum rates for ordinary reproductions.

When dealing with local papers published in my area of operation I find that it is best to render a detailed monthly account early in the following month. One paper returns all unused prints the day after receipt and though the other does not make any returns, I can submit an accurate account by watching its picture page each day. If a submitted photograph does not appear, I can be certain that it has not been used as only one edition is printed.

Both papers pay the same fees irrespective of size of reproduction. One issues a weekly edition in which a certain number of pictures are reprinted from the daily issues and paid for—if they are included in the rendered account. In consequence the weekly edition has to be watched other wise as experience has proved, I should be the loser of quite a number of half guineas in the course of a year.

#### ANCIENT CUSTOMS PHOTOGRAPH

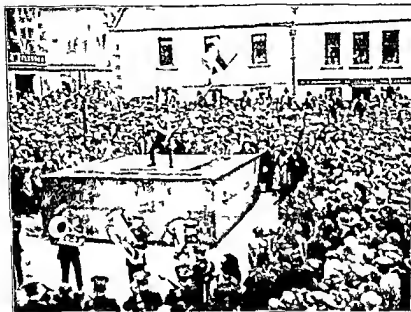


PLATE XVI (b) THE CASTING OF THE COLORES

The *Daily Sketch* need never be questioned as this office is undoubtedly the best payer in the newspaper world. If a picture is not returned one of two things has happened—it has either been reproduced or put into stock for possible future use. If it has been used a cheque together with a sheet giving particulars of photograph page and date of issue in which it was reproduced and fee paid will arrive about a week later. I cannot recall a single occasion when it has been necessary to render an account to this paper. This indeed is a system that free lances would like to see

extended to every newspaper office certainly it would save them much clerical work—and afford them more leisure than they at present enjoy !

When dealing with papers which have to be questioned about unreturned prints a detailed account of all accepted photographs should be sent as soon as the subject sheet (see *Tracing Unreturned Prints* ) is received from the office Should the remittance not follow within a month an account showing the total amount due will probably bring the required cheque

In my own case each paid fee is noted in the appropriate column in the Press Book together with the date of payment Thus at one glance I can read an accurate history as it were of each print circulated

he can safely and advantageously demand a higher fee for each reproduction. Such was the case with that remarkable photograph "The Wheel in the Air" (page 55). Mr Logan knew that he had a remarkable picture and the demand for its publication would consequently be great. It was 'good business' on his part to stipulate that the right to reproduce would be given only on the understanding that the fee was one guinea and not the 17s 6d 14s, or 10s 6d generally paid by the different papers. Mr Logan knew that few papers would refuse to accept his photograph simply because he asked for an increased fee. The result justified this demand as is shown in the interesting "history."

The specialist's best reward, however, is in the increased percentage of saleable pictures. It is much better to have several 'good sellers' at the ordinary fee than only an occasional 'best seller' at the higher rate of payment. It is the consistency of submitted good work which wins editorial recognition and favour.

If an editor requires a special picture or series of pictures which for some reason his own staff operators cannot supply, he will look up the list of specialists who have served him well on many occasions and he will gladly seek their assistance—and pay their fee.

There are many openings for specialization in Press photography. Even in certain classes of sport, such as football (association and rugby) and horse racing (flat and steeplechasing) there is a demand large enough to keep several operators fully employed. Cricket and tennis photographs are becoming increasingly popular. Even gardening can occupy a good deal of an operator's time, for more and more photographs are being used of this industry and hobby which is featured in so many papers and journals to-day. Farming and its various activities can be illustrated in dozens of ways and already there are two or three men who are known to editors as specialists in agricultural photographs.

Having decided to specialize in a certain branch, the operator should be ready at all times to learn all he possibly can about it from those actively engaged in the particular sport, profession or industry. The knowledge will help him to see 'pictures' which would otherwise be non-existent to

Let us suppose that the home goal has been chosen as likely to provide most of the activity, but it offers little or no opportunity for suitable pictures. If a move is to be made to the other goal, there should be no undue lingering on the way along the line. Not only will such action bring forth some very strong and telling "advice" from spectators but it will probably result in a warning from the secretary or even a suspension of the permit, not to mention the possibility of a complete suspension of all permits. It may be very annoying to be compelled to miss a really good 'wing' picture simply because of the danger of obstructing one spectator's view of a small portion of the field for a few seconds, but it is better than expulsion from the ground altogether.

Football photography, however, holds a snare for the would-be operator. A casual glance at the papers might convince the beginner that there is a tremendous demand for football pictures and it could be argued that there is as good an opportunity for getting really good action photographs in minor league games as there is in first-class play. Both conviction and argument would be correct. But action is not everything. No not by far. Names count for much and for that reason it is a waste of time for any photographer—professional or amateur—to send to the daily and sports Press football pictures of other than games in the leading divisions. No matter how unique or interesting the photographs of the Village-on-Green *versus* Town-by-Sea match may be there is not the slightest chance of any being accepted except perhaps by a purely local paper, and even such cases are rare. But if the Prince of Wales, A. J. Cook or Harry Lauder were to turn out for the village team then it would be more profitable to expose one plate on any of them rather than a dozen on the famous Gallacher in one of his characteristic scoring attitudes. Facts must be faced and editors must be supplied with what they want. News is everything.

Minor games however can be extremely useful to the beginner in Press photography. The situations arising in first-class play are duplicated again and again in less important matches and vice versa. The general play is absolutely alike in both. Goals are attacked and penetrated,

there are brilliant passes and thrilling "escapes", and generally speaking the best news value pictures are to be had in the goal areas, irrespective of the league importance or standing. Therefore the operator who desires to "get his hand in" cannot do better than experiment at amateur matches and acquire the knack of speedy operating. Usually permission is easily obtained and an occasional complimentary print to the club secretary will be regarded as a recognition of the favour.

Eight to twelve yards from the centre of the goal is generally regarded as the best operating distance. At this range there is no danger of figures looming up too big and blocking out the general view and goal area play gives figures of a size not calling for undue enlargement in the print. Some operators prefer to take up a position practically on the corner goal line while others favour the angle of view afforded by a position 45 degrees from one of the goal posts.

'In field play' pictures are seldom featured although very often some of the most brilliant football is seen between the centre line and the penalty area. To secure sharply focussed pictures of this type one must be able to judge distances very quickly and accurately and to manipulate the camera without the loss of any appreciable time. In photographing football both association and rugby the ability to anticipate the action of a player or players is of the greatest importance towards success as a specialist. If the operator is also a footballer or at least a student of the tactics of the game then success is more assured for his knowledge will give him an advantage over others who are photographers only. The ability to judge distance quickly and accurately is an absolute necessity for in field play. When exposing on goal area play however one can predetermine to a nicety the distance to the goal line or to a position immediately in front and the focus seldom needs to be altered for the majority of pictures in that area.

Speed and accuracy is acquired in the majority of cases at least only after long and careful operating but it can be acquired and eventually it becomes automatic and generally remarkably accurate.



It is the fashion these days to get as low a view point as possible in order to accentuate the aerial gymnastics and jumping powers of the players. I have even seen reproductions which showed that the artist had helped the photographer to secure this desired effect by lowering the ground line in the rear! Some operators even go to the extent of lying flat on the ground so that they can operate from as low a level as possible.

Certainly an iron constitution—and a waterproof sheet!—are required if this method is adopted and a chrome roll is not desired.

In rugby tackles scrums passes and tries prevail the majority of saleable pictures. It appears that the game is becoming increasingly popular with art editors and in the not far distant future—unless the sport suffers a public set back—rugby pictures will enjoy a demand nearly equal to soccer and horse racing. Certainly it is a sport that the Press photographer should not neglect unless other activities prove more remunerative.

At the present time the value of close-ups and heads can scarcely be over-estimated. Action close-ups are more useful in association football than in rugby but heads are valuable in both games. If one of the leading clubs effects a transfer from a minor team the particular player comes into the news immediately and consequently his photograph may be worth a few pounds to the operator who gets it into the market first. But this is not the only way in which heads are useful. Dozens are reproduced each week in connection with the regular games. If a certain player has a good performance to his credit is injured or is in the football news his portrait should be circulated not only to those daily papers which feature such pictures but to the *Topical Times*, *All Sports*, *Sports Pictures*, *Athletic News* etc.

Action close-ups and heads are often secured during training or practice matches. Much depends upon team managers some of whom are fussy and will object to a Press photographer operating when their charges are training or at practice whilst others will readily grant every reasonable facility. Tact and patience are virtues the operator must possess in full measure.

Every care must be taken to give all names correctly in captions. Even in action photographs taken during a match, it is essential that the main figures should be correctly named. This also applies to heads and as the e will be filed for future use every effort must be made to ensure accuracy of facts when submitting prints from them. Footballers as well as politicians and actresses present misrepresentation.

Just before the commencement of a new season good business can be done with pictures of prominent players in training. I have lost count of the number of photographs I have seen of footballers pulling a roller or lying on their backs doing leg exercises! Then when the cup finalists are being weeded out editors never seem to tire of accepting pictures of bkely teams enjoying the seaside resting in the hotel smoke room or having a quiet game of snooler pool. So great is the demand for this type of picture that some of the big agencies find it profitable to send one of their own operators two or three hundred miles to get them. I erb sap!

Though there are several operators who are specialists in this branch of sports photography there are still openings for others who have ability and knowledge of the game. It is of little use however to advise editors that you are a specialist in football pictures. Submit regularly the type of photograph they want and they will come to regard you as a specialist—and make a note of your name and address. Then you may be sure that you are delivering the goods and if an editor wants pictures of a certain match anywhere near your area of operation he will gladly ask for your assistance—and pay well for it.

### Photography in the Hunting Field

Until after the Great War a good hunting picture whether of fox stag otter or hare was always popular with art editors in general. I mean a picture which showed the actual chase or the kill. It is true that a certain section of the public was up in arms against blood sports generally but the average newspaper reader appreciated really good hunting photographs and editors were ever ready to accept them. But taking the market as a whole this is very

much altered now. A good hunting picture still sells readily, but it is of another class. Occasionally we still see photographs of the huntsman throwing the carcass of a fox, otter or hare to the hounds, or the kill itself, but for every one of these we see scores of another type altogether. In short 'blood sports' pictures are out of fashion and favour with

#### A TYPICAL HUNTING PICTURE



PLATE XVII (a) THE KILL

Throwing the carcass to the hounds

Pictures of this type are not so easily sold as they were before the Great War. The photograph opposite is more in line with editorial requirements to-day.

art editors, because the general public do not want them in their newspapers. The average reader has apparently become a little more humanitarian than his predecessors of a decade or more ago, and though he may not petition his Member of Parliament to introduce a Bill for the abolition of the sport, he resents the once popular hunting picture being reproduced in his morning paper.

What then is the type of picture in demand nowadays? The answer is summed up in Photographs of the social

and picturesque side of hunting. Yes a picture of Lady Diana mounted and chatting with a friend at the meet, a picturesque view of riders and hounds on the village green or a photograph of the huntsman having a stirrup cup before moving off to the first covert is more sure of a sale than one showing revnard hard pressed and going to earth.

#### A TYPICAL HUNTING PICTURE



PLATE XVII (b) THE INITIATION

A young follower receiving the other pad after being blindfolded by the Master.

An important point to remember in social side pictures is that the personalities shown must be fairly well known to the general public. Names count for much and the operator should bear this in mind. It will save him plates, time and postages.

There are a number of famous Hunts to which many well known Society people are drawn irresistibly, either by actual love of the chase or merely by the desire to spend a pleasant half hour meeting others of a higher or equal social

standing Fox hunting meets particularly provide numerous "social side" pictures, and so long as editors and readers show a preference for them, the Press photographer should do his best to supply them. Certainly it is much easier to get this kind of picture than the one that was in favour a few years ago.

The meet is generally held at an easily accessible place, and at a time of the day when the winter or spring light is at its best. It is advisable to be there at least a quarter of an hour before the advertised time as the hounds generally move off soon after the arrival of the Master.

A photograph of a very young "follower" fondling the hounds appeals to some editors, especially if the child is the son or daughter of the Master or some well known member of Society. Always it is "names"!

"Gone to Earth" and digging out pictures often sell quite readily, but to secure these sometimes necessitates long cross country tramping and running. If the operator can enjoy being a member of the 'foot brigade' however, some really good pictures may result. A few of the photographs reproduced herewith were obtained only after several hours of 'following' across all kinds of country through a love of the chase.

Otter hunting offers really good material for saleable photographs as it generally takes place amid picturesque surroundings. Social side pictures of this sport are less in demand than fox hunting but this is compensated by the fact that there are opportunities for interesting photographs of hounds either on the river bank or taking to the water. There is less alleged cruelty represented in otter hunting pictures than in any other of the 'blood sports' and because of this actual 'chase' photographs are better sellers than in fox hunting.

'Fair followers negotiating a fence,' and 'A modern Eve disdains an Adam's assistance in crossing a stream,' are two types of pictures which often give good financial returns and the operator should ever be on the look out for similar incidents. This means that he should be a 'follower', but as actual meet photographs are seldom saleable otter hunting is not worth covering unless one is prepared to tramp up-stream with the hounds.

A "blooding" picture is generally worth a guinea or two, and, as a rule, the Master will co operate with the Press photographer to secure one. Old custom pictures always appeal, and the sport loving modern young woman will not object to having the blood from an otter "pad" superimposed on her powder!

Coursing is a sport that offers few opportunities for really good action photographs, and even when they are secured, editors are not particularly keen on reproducing them. A couple of greyhounds chasing a frightened hare is not an edifying sight to the average newspaper reader, but as it is not a picture that is offered to editors each day of the year, any really good photograph of this kind should be given a chance.

One of the most reproduced coursing pictures I have seen showed a lady enthusiast leaping across a narrow stream with her greyhound in her arms. The caption referred to the care and attention which this breed of dogs receives. Occasionally one sees a photograph of a greyhound being rubbed down and tended by its trainer after a "course." Close ups of well known enthusiasts generally prove average sellers, but, on the whole, more coursing pictures are reproduced in the Waterloo Cup week than during any four months of the year.

Nothing is certain in coursing, from the appearance of the hare to the whereabouts of the kill, and an operator must have a big slice of luck to get a really good action picture such as the one reproduced on page 49.

### Sporting Pictures Generally.

Practically all papers and periodicals which reproduce photographs and cater for the general public of Great Britain use sporting pictures of some kind. Cricket is more or less left to the daily Press as are cycling, walking, wrestling, boxing, and rowing. Horse racing, both flat and steeplechase is probably the most photographed of all the sports with football a close second. Indeed it is rather difficult to say which photographs racing or football, are the more popular with editors and readers alike. Certainly these two sports offer the best possibilities of financial return to the Press photographer. Generally speaking, a

sporting picture of any kind, if it is full of action and typical of the particular sport, is the most saleable of all the various pictures that an operator is likely to get in ordinary circumstances

The average Britisher will spend more time looking at a sports picture than at any other, so the art editor of to-day

#### A GOOD SPORTS "ACTION" PICTURE



PLATE VIII (e) A CHAMPION'S STYLE

knows he must sprinkle his pages with typical sporting photographs. This does not mean that as the demand is large the supply need not be of a high standard. Far from it. A sporting illustration must 'tell a tale' in no uncertain manner, it must be alive and full of action, it must portray an incident which a 'follower' of the sport will appreciate. In short it must *appeal*!

It is not always easy to get just the right type of picture, but if the operator who sets out to capture some of the guineas in the sports market has a very receptive mind, an alert brain and an eye for the "interesting moment," he will find that editors are over ready to buy his pictures at any season of the year. And here is a great advantage

# A GOOD SPORTS ACTION PICTURE



PLATE XVIII (6) IN THE LAST MINUTE

which the sports picture specialist enjoys. He has no off season.

Of all the branches of Press photography I think "sport" calls for the greatest operating skill. The operator must never be loose. He must always be on the alert to anticipate what is going to happen. It is true that some excellent sporting pictures have been obtained through pure accident,



an exposure was about to be made on quite an ordinary incident when the unusual and extraordinary occurred and the shutter imprisoned it on the photographic plate. But one might expose thousands of plates in the hope of something happening and never be successful. It is also true that many wonderful action photographs have been got through speed of operating that is by being able to expose on an incident already happening without any appreciable loss of time. But more often than not the event was anticipated. The operator seeing the action previous to the climax judged what would follow and released the shutter in time to catch the greatest news value moment. An excellent example of this timing is shown in the remarkable photograph on page 87. Mr. Bainbridge in his history of the picture says: "I visualized what would happen and I followed him in my wire finder as one follows a rugby tackle or similar action. In short he anticipated the accident and exposed at the best possible moment. That is the secret of success in all kinds of Press photography but more especially in sporting pictures. Had Mr. Bainbridge waited until he saw the car as the photograph depicts it before deciding to release his shutter I doubt very much whether the picture would have had such great news value. Certainly we should not have seen the car at the same angle as the photograph shows it now. The reason for this is best explained I think by quoting Mr. Adolphe Abraham, F.R.P.S. In his book *The Photography of Moving Objects* he says—

Everybody realizes that the reaction of an individual to a given stimulus is not to use the term correctly so once—instantaneous. From a photographer's standpoint the problem can be readily summed up in a few words, as follows. A certain interval of time must be occupied by the complicated events which occur in the neuro-muscular system comprising the seeing something, the passage of a message to the brain its reception and appreciation on there and the translation down the nerves and muscles of the arm and forearm of a message which results in the orderly contractions which make the exposure. I say that everybody realizes this, because we popularly describe persons as slow or sharp, according to the rapidity of their responses to a stimulus.

This interval of time is called the *reaction period* or the *latent period* or more colloquially the *personal equation* and it is measurable to a minute fraction of a second by means of an electrical apparatus for the details of which I can refer anyone interested in the subject to Halden Burton's *Text Book of Physiology*. I think it is evident that part of the training of the high speed photographer consists in shortening his latent period but

point, that knowledge of the subject photographed is an invaluable asset in successful exposing in the high speed work of sporting photography. Undoubtedly, he chose his stand after due consideration of conditions. At least, this is upheld by his "with the following wind." His motoring knowledge told him that there was more chance of an accident when cornering was done *with the wind* rather than against it, and for that reason he chose the corner where an accident did eventually occur.

I make no apology for discussing this at length, for as the Press photographer gains in experience he will realize the great importance of what might at first appear to be of little or no account. Often the "little things" are of the greatest importance, and none can be disregarded with profit.

Horse racing pictures are featured in practically every newspaper which reproduces news photographs and the demand appears to be a growing one. On the whole, they are of one type, namely, finishes. The most popular finish picture with editors to-day is the "head on." This type generally shows the placing of the field as the winner passes the post. "Starts" are seldom saleable. Of course, if a "start" photograph depicts an accident, it should be circulated and given a chance. The "social side" of horse racing must not be neglected. Close ups of well known owners and sportsmen in the paddock or ring are often good sellers to the illustrated weeklies as well as many of the dailies. When submitting these "personalities" prints, every care must be taken to ensure accuracy of names, etc.

Steeplechasing photographs are popular during the season and on several occasions I have known a "fall" to be a really good seller.

Cricket photography is only possible with a very long focus lens, and certainly not with a camera that can be carried easily from place to place. I believe several staff operators are specialists in this branch of photography, but if an operator has the necessary apparatus and ability—together with the necessary permission to fit up ladders and planks within the ground—the experiment should be worth trying. But as in football minor teams are not worth photographing

Rowing photographs are practically confined to the Boat Race proper, so that the average free-lance operator has not many opportunities of getting saleable pictures. Boxing, being more or less a "business" in these commercialized days, need not be discussed, as the photographic rights of all the most important matches are bought at a high fee, either by an individual paper or an agency. Wrestling pictures are not usually good sellers, unless a *really* good action photograph is secured. Walking and cycling occasionally provide a negative worth a few reproductions, but, generally speaking, these two sports are not very remunerative to the pressman.

Tennis pictures are popular with the average art editor, but cameras are now banned on the courts at many of the leading clubs owing, it is said, to the objections raised by some players to the presence of an operator at fairly close quarters. Operating from the stand is nearly always permitted, and in such cases a telephoto lens is of great assistance. Here again, a knowledge of the game is invaluable, and one must anticipate the movements and strokes of the players in order to secure the best pictures.

With regard to the exposure necessary for success, no hard and fast rule can be laid down. So much depends upon angle of view, distance of subject, speed of subject across the plate, and limb movement. When the light is poor and the movement of the subject is rapid, it is better to get a smaller but fully exposed image without a blur and give it a greater degree of enlargement when printing, than to have a comparatively larger image probably under-exposed, and "fuzzy" through movement. In poor light it is easier to get "sparkle" into a negative when the subject is ten yards away than when it is only five.

## CHAPTER VIII

### MISCELLANEOUS TYPES OF PICTURES

#### The Odd Pictures

As I have pointed out elsewhere in this book the meaning of news to-day is very comprehensive and where pictures are concerned it includes practically everything that is *interesting*. We must remember however, that newspapers are not the only market for interesting photographs. There are dozens of periodicals and journals that require photographic illustrations as a means of education for making written descriptions more clear, for amusement and for a great number of other obvious purposes. Indeed there are few journals and magazines either recreational educational or trade that do not use photographs in their pages for some purpose or other. In some a series is required while in others a single picture of a particular type answers the purpose. "Series" photographs may have been secured as a whole but it is more probable that each was taken when opportunity offered and put aside for future use when sufficient material had been collected to illustrate a particular subject. Here is an illustration of the point. A few years ago I saw an extremely interesting series of pictures showing the different types of gate locks and catches seen in country rambles. Now these I am sure were not collected in any one day but were gradually got together at odd moments by an observant operator who had an eye for pictures. As a series with a few short descriptive notes I should imagine that they sold readily to the magazine in which they appeared but I doubt whether any individual print would have been saleable on its own.

As the observant operator goes about from place to place he is bound to find opportunities for getting odd pictures. By the odd picture I mean a photograph of an event person or thing that has news value but is not directly in the news. There are hundreds of such pictures waiting to be photographed and many an editor would gladly reproduce them. For instance dozens of old customs

which are peculiar to certain towns and villages have not been featured in our newspapers and magazines. Whether it is in connection with boundary riding, fishing, harvesting, marriages or mayoral elections, any one photographed for its news value would present a picture that would be welcomed in at least one newspaper or magazine office. If prints are wisely circulated it is more likely that several sales will result. There are not a few papers, journals, and magazines that would gladly use a series of three or four prints if the quaintness and diversity of the custom were portrayed in a really interesting way.

Then dotted about the countryside, there are dozens of peculiarly shaped old houses, quaint inn signs, ancient and historic bridges that are giving way to meet the demands of modern traffic, churches that have something peculiar or interesting within or without their walls and a host of other things too numerous to mention.

I remember seeing in several papers a photograph of a box at the side of a country lane wherein people of the neighbourhood placed any parcels they wished to send through the distant post office. This box was quite open but it had never been known for anyone to steal any of the parcels before the postman paid his regular visit to collect them. And one of my papers quite recently showed a potato which when dug up near Maidenhead was found to be the mount of a toy cowboy that had been thrown away some months previously. To-morrow there may be a photograph of a cat mothering a young fox or otter, a cow with four calves, a church converted into a garage and so on. All have a certain amount of interest or news value and each serves to show that if the Press photographer is observant many a good guinea can be earned by the odd picture.

Make the most of every opportunity. That is a slogan well worth keeping in mind. If the operator can acquire the habit of *thinking in pictures* he will see picture possibilities in places, scenes, happenings, etc. not previously dreamt of. The odd picture is very often a much better seller than a topical one which shows something directly in the news.

Do not discard the 'odd' picture negatives after use.

file them under their respective headings and add to them whenever opportunity permits. It is surprising how soon a 'collection' accumulates. I have in stock what I consider to be one of the finest series of otter hunting negatives for they show every phase of the sport. A great many reproductions from single negatives have already appeared.

### A FRONTISPIECE PICTURE



PLATE XIX (a) AN OPEN BOOK—THE GATE WAY OF ROMANCE  
Reproduced on the front page of the *Sunday Companion*

in all kinds of papers and magazines as news picture and I have every hope of getting a really good fee one of these days for a long series of them. Since the first of the collection was taken there has not been any great change either in the sport or the style of dress of Master and followers so that they are not what professional operators call dated. Hence their value has not decreased in any way.

There are two subjects which every Press photographer ought to collect—heads and houses. In The Value

of Portraits," I shall discuss in detail the importance of a collection of "heads," but as I include "houses" with "odd pictures," I shall endeavour to indicate why and how photographs of historic country mansions, famous ruins and castles, residences of well-known people, and notable public buildings should, and can, be collected. Let us first consider why.

### A FRONTISPIECE PICTURE



PLATE XIX (b) "A LESSON IN MENDING"

Reproduced on the front page of the *Weekly Telegraph*

There are several ways in which a country mansion, a castle, or a similar building can come into the news of the day, but for illustration it will be sufficient to indicate one only. A fire may occur and burn a mansion to the ground. But, it may be said, a photograph of the burnt-out building will be much more acceptable to editors than one showing it unharmed. This is true. But suppose the fire occurs at a late hour of the day, so that it is impossible to get to the scene, secure negatives, and get back in time to put them aboard the last train for London. In all probability

the news of the fire will reach the newspaper offices in time for insertion in the next morning's issue and unless the ruined residence is very famous its news value as *printed* news will be very small twenty four hours later. If the newspapers have not a photograph of the building in stock and nothing is submitted to them in time for publication in the issue being prepared when the fire occurs they will use one the following day showing the hall intact rather than nothing at all. Even if the operator knows he can get pictures showing the damage to London in time for reproduction in the editions being prepared the day following the fire he should either send the stock negative of the house to an agency or submit prints direct to the offices. There is always the chance of acceptance with the London evening papers the day following if the fire is of more than purely local interest.

Of course distance from London will decide the best course to adopt in this and similar cases.

These photographs of mansions etc. should be added to at every opportunity and filed carefully so that any particular one can be secured immediately when it comes into the news in any way. If there are interesting or historic legends etc. associated with them they should be duly noted in the caption for they will help the sale.

Fairly good prices are paid by a few journals for good frontispieces. The *Sunday Companion* and the *Weekly Telegraph* to mention but two are ever ready to consider suitable photographs for this purpose. Two accepted pictures of this type are reproduced on pages 158 and 159.

Posing should not be obvious otherwise rejection is certain.

Bathing studies are always in good demand throughout the summer. But let it be whispered that such photographs sell better if the captions represent pretty girls at such resorts as Brighton, Torquay, Scarborough or Blackpool! Equally good pictures might come from little unknown seaside places but they do not find the same ready sale. The whims and fancies of editors and the public are strange but facts must be faced.

A bathing picture caption should be short and pithy. Do not write a lot of descriptive matter about the place or



the subject Here is a typical and descriptive caption  
'It's the first big wave that takes your breath away at Bridlington'

I do not think it is good policy to broadcast any one particular hatching study Art editors keep an eye on illustrations used by other papers and though they realize that it is perfectly legitimate to submit a picture to every paper in the country they prefer this class of photograph when they know that it is being circulated to comparatively few papers Frequently I indicate on the back of the print the number sent out such as Only six circulated It is a policy that pays in the end

The demand for natural history photographs appears to be increasing In the daily papers alone we frequently see two or three Zoo pictures besides others of bird or animal life This class of picture often calls for infinite patience and no small measure of photographic ability but really good prices can be obtained for good work Gamekeepers can be of great assistance to the photographer who takes up natural history as a side line not only for supplying details for a picture but in giving facilities for securing it and advising generally

Then there are the season and hardy annuals Year in and year out at the appropriate times we see pictures showing the gathering of the first primroses collecting the palm for Easter decorations preparing to dye Easter eggs a little toddler with a ridiculous amount of luggage on a railway platform with the caption Off for the holidays a Guy Fawkes study Getting ready for the big bang etc With this type of photograph the operator must look ahead and submit prints in good time for often it is First come first served Originality within bounds and reason is a valuable asset when planning these pictures The caption too should have punch If the study is good a little word play will make it more acceptable

### The Value of Portraits

What should an operator collect? is a question often asked Well a live Press photographer collects every thing likely to be of use from the common things to the freaks In the news line there are two subjects which every

operator ought to collect and file for future use—"heads" and houses. In "The Odd Pictures" I have written on the value of the latter so I shall confine myself here to the more important subject—portraits. But perhaps 'portraits' is a misleading name at least, taking it in its accepted

### THE VALUE OF PORTRAITS



PLATE XX (a) AN FLEETLY CAPTURED

meaning at the present day. I do not mean that these photographs of notable people or anyone likely to have news value to day, to morrow or even a year hence must necessarily be studio portraits. Perhaps "personalities" would be the better term.

The ways in which a person may come into the news are practically innumerable certainly they are too many to mention here in detail. It requires little imagination to

think of a score of ways in less time than it would take to write them down. As the activities of modern life extend in so many directions and are so far reaching, my readers will agree when I say that no matter how carefully a list of these was made it could never be complete, for the actual happen-

## THE VALUE OF PORTRAITS



PLATE XX (b) AN ELECTION CANDIDATE

Either one or both of the kinds on these pages appear in the following papers: *Daily Mirror*, *Daily Sketch*, *Daily Graphic*, *Daily Mail*, *Daily News*, *Daily Herald*, *Daily Dispatch*, *Daily Record*, *The Western Mail*, *Glasgow Evening Standard*, *Leeds Mercury*, *Sheffield Telegraph*, *Liverpool Courier*, *Times Weekly*, and *News and Tide*.

ings of life as it is to day, often go beyond all imagination. Hence, no matter how unlikely a person may appear as a "news subject" to day, he or she may be the central figure in a case of world interest to-morrow or a year hence. For that reason a photograph of that person may be valuable indeed.

Of course I do not mean that the operator should photograph all and sundry in the hope that the original of one of his heads will figure prominently in the news one day and thus afford him the opportunity of making good use of the photograph. What I do mean is that it is a good plan to secure close ups of local as well as national celebrities in every sphere of life at every opportunity. In all probability sooner or later they will figure in the news of the day in some way or other and a head and shoulders or a full length photograph of the person concerned is always well worth circulating.

One day I picked up at random a copy of the *Daily Sketch* and the *Daily Mirror* and I counted twenty three portraits or heads in the former and twenty two in the latter. Of these nineteen and sixteen respectively came under "for future use" pictures and the remaining four and six were photographs of individual people taken at the particular event in the news. This proves that heads are good sellers.

When attending all outdoor functions where men and women in the public eye forgather or appear individually the pressman has the opportunity at some time or other of getting some of these personalities. Probably he can make use of them in connection with the event itself but whether this is possible or not he should look ahead and get close ups—heads or full lengths of the people most likely to figure in the news and file them for future use.

The greatest care however must be exercised in this matter. *There must be no doubt about the identity of the person or persons photographed.* Make certain that it is Lord So-and-So. Accuracy of names comes before technical excellence of photograph when submitting personalities for editors are held responsible for any published errors—which can occasionally turn out to be rather costly. When in doubt leave it out—should be kept constantly in mind.

If the personality required is included in a group with other figures which make it awkward to print without their inclusion it is sometimes advisable to block out the rest of the negative and make an enlarged transparency. From this an enlarged or contact negative—half plate will generally be big enough—can be made. But generally speaking a suitable print can be secured from the original.

negative. If there is an offending background the editor will give instructions to the artist for its removal. A box of paints and a brush can do wonders!

### The Stunt Picture

Originality is a great asset to a photographer in search of news pictures. Frequently striking examples of it, some good and some bad, appear in the daily and weekly Press. To-day an illustration in one of my daily papers depicts the arrival of four lady competitors at a sports meeting; they are mounted on a motor cycle which is obviously standing still, and all four look decidedly happier than they would be if the machine were in motion and under control! I say *under control* because the average person can see that under the circumstances control would be impossible.

Now to me this is unadulterated misrepresentation for the caption says that the ladies are *arriving* and I think that this type of picture should not be reproduced in any paper as news. According to the caption it is news. If this very obviously posed photograph had been captioned as a stunt picture then nothing could have been said against its reproduction. But therein lies the mistake.

There should not be any 'faking' of news. A 'stunt' picture is often a welcome addition to a newspaper for it displays originality of thought, is frequently daring in execution, and sometimes shows smart photographic ability. It is a departure from the usual and novelty appeals to the average person. But its caption should not describe it as 'news' that is an actual occurrence if obviously it is not. Of course it may be said, 'But it did happen. It had to happen before it could be photographed.' True—to a certain extent. Let me give an instance of a glaring stunt news picture.

Some time ago in the two local daily papers published in a certain district a wedding of some local importance was featured. In addition to two or three of the usual wedding pictures each paper reproduced a jumping the petting stool scene. One of these was technically rather poor but it certainly showed the happy couple leaving the church precincts and keeping up a very old custom. The other was a fake—and a poor one. It was one of the most

obviously posed affairs I have ever seen in years of study of the Press. Apparently the staff operator had either felt sure that his negative of the actual scene was poor and useless or else he had missed the picture altogether. In any case he tried to satisfy editorial requirements by persuading the bridal pair and one of the wedding guests to assist him to stage the scene again. The result was the picture in question. The setting was unmistakably the back entrance of a private house; spectators—as shown in the original scene—were totally absent and though the stool used was a fair copy of the one at the church the whole picture cried out *Fake*. And when compared with the other paper's reproduction well—!

Now my point is this. Having a scene re-enacted is perfectly legitimate Press photography provided the result portrays the scene as it really was. Scores of such pictures appear in the Press in the course of a year but news pictures—and even weddings come under that heading—should never be faked. The Press is a public service and truth ought to be the first consideration. For editors to tolerate fakes is to encourage them and faking leads to wrong impressions and endless trouble eventually.

A certain agency had cause to regret a scoop it made with faked news pictures. The story is too long to tell here but it will suffice to say that this particular agency thought it knew a good thing with which to make what I believe was to be its entry into the newspaper world. To get the pictures meant a 300 miles journey to a lonely but famous spot and an operator was sent. Strangely enough this scoop was also in connection with a wedding and the old customs associated with it in that district. A mistake was made in the date however and the operator arrived a fortnight too early. Determined not to be beaten he persuaded a few of the villagers to arrange a mock wedding and go through the various peculiar customs before and after the usual marriage service. Of course it was not necessary to try to persuade the village priest to do his part as the news value was purely in the customs. Fortunately for the operator (!) the vicar was absent from the village at the time for otherwise permission to use the churchyard for the staging of the stunt would not have

been granted. The pictures were secured, however, and a few days later there was scarcely a picture using paper in the country which did not show one two three or four of them. It was a 'scoop' indeed!

Then within a few days the story of the fake reached Fleet Street. Art editors learned how they had been duped into publishing faked news—for it must be said that the captions proclaimed a wedding—and their decisions were practically instantaneous and unanimous. Blackballed! Yes, and I know that I am correct when I say that some editors not only blackballed the agency, but they refused to pay for the published pictures! Needless to say, when the true facts were known the 'scoop' was a 'scoop' no longer.

Yes, there is a great danger in faking news pictures. Let a stunt picture be represented as a stunt picture, and be sure that your captions cannot be misinterpreted into actual news. Had the agency mentioned above submitted the series of pictures to a magazine as illustrating peculiar customs, then this story could not have been given to show the danger—and reward—of faking news.

If you miss a picture and it is impossible to stage it with accuracy, forget about it. Further, do not pose a picture that can be secured in *direct* action. Posing always tends to cause woodenness and therefore lessens news value. Be original, but keep within the bounds of possibility—and probability. There are fewer probables than possibles.

### Flashlight Photography

Soon after the amateur photographer sets out on the news picture road, he will find that picture possibilities present themselves at many an indoor function. I need not give a list of such possibilities; they are too obvious to require suggestion or tabulation. But the amateur may imagine that even though he has done some quite passable flashlight photography in the seclusion of his own home, it is too big a step to flashlight Press pictures. Let me say at once that flashlight photography of the straight kind, by which I mean pictures that do not require fancy lighting effects, is infinitely simpler than photography out of doors when the light is rather poor and the action of the

subject demands a high shutter speed. In fact it is comparatively easy, and if the operator adheres to certain simple rules he can be sure of good results.

It is not my intention here to teach the amateur pressman the simple art of flashlight photography but rather to impress upon him its possibilities with regard to news pictures and to offer one or two practical suggestions and

### THE POSSIBILITIES OF FLASHLIGHT PHOTOGRAPHY



PLATE XVI (a) EXAMPLE OF FLASHLIGHT NEWS PICTURE

hints. There are two or three quite good little books which deal extensively with the art as it is applied to ordinary photography and the reader can study these if he wishes to be directed into its imagined intricacies.

The necessary equipment is small and inexpensive. There are several flashlamps on the market some operated by trigger and percussion cap and some by spring wheel and flint. Of the two kinds Agfa and Spredlite respectively are the best known and they are the type generally used by Press photographers. With careful handling they



are absolutely safe to use. The spring wheel and flint type is the more likely of the two to give trouble, but provided there is no undue carelessness it is safe to operate in the majority of circumstances.

A good powder is the secret of successful work. It should be as dry and as fresh as possible when used. But, if the instructions given with each make are followed, there should

### THE POSSIBILITIES OF FLASHLIGHT PHOTOGRAPHY



PLATE XVI (f) EXAMPLE OF FLASHLIGHT NEWS PICTURE

not be any trouble about instantaneous firing. Of course if percussion caps are used they too must be kept dry. There are sufficient brands of powder on the market from which to make a choice. All claim to be smokeless, very actinic etc. but I find that 'Agfa' and 'Victor' are better than any others. Both of these powders are unaffected by friction and this is a great advantage.

Of course a stand for the camera is a necessity and it should be of the ready-at-once pattern rather than one made in several pieces. I think that the Jynny Quik set is

without rival and it is a favourite with professional operators. This stand is remarkably light and yet it is steady and firm.

It is always advisable to get permission to fire a flash in any private or public building not that there is any danger of fire except of course in a decorated hall where paper festoons etc. are hung across the ceiling but rather as an act of courtesy. Do not fire a flash without first warning those concerned or without receiving the assent of the person or persons to be photographed. Some time ago a well known duchess refused to be flashlighted. The occasion was a function offering good picture possibilities and operators who were present wondered at the apparently sudden change as previously the lady in question had been one of the most obliging persons. It was not until a few weeks afterwards that I learned the reason for the refusal. I met a staff operator of a certain paper and he told me that he was the person responsible for without either asking permission or giving a warning he had fired on the duchess when she was in the middle of a speech at a function just previous to the one mentioned above. I am pleased to say however that the ban was not imposed for long and this peeress is as charming and obliging to Press photographers as ever she was.

Do not be thoughtless when firing in a crowded hall or ballroom for though there are several brands of powder advertised as smokeless I have yet to see the one that is so. As it is but reasonable to expect big flashes to leave behind corresponding volumes of smoke it is not at all courteous to use more powder than is necessary to give a satisfactory negative. (The flashlight negative should not be dense it is better to have it on the thin side to get the least print from it. This is especially so if heads are prominent for otherwise the printed face will be nothing but an oval of high light with dots for eye.) Some operators persist in doubling or trebling the necessary amount in order to use a small stop—and then they clear off as quickly as possible.

For the first few minutes after firing a flash in a lofty building it may appear that the powder is really smokeless but unless the building is exceedingly well ventilated the

smoke will descend and cause a certain amount of unpleasantness to those who remain after the photographer has gone. *Courtesy costs less than powder.*

Just as he is about to expose in a heated hall, the operator may find that his lens has "condensed" rather badly. This is due to the change of temperature, and it often happens after operating with the same camera out-of-doors when the weather is cold and damp. If the camera can be left, opened out, in a warm room for an hour or so before use in the hall, the risk of the lens condensing will be minimized. Failing that, a little "trick" of the profession is worth knowing. Place the lens in the trousers pocket for a few minutes before use indoors, and the natural heat of the body will "tone" it up and entirely eliminate all possibility of condensation.

After flashlight work it is advisable to dust the camera thoroughly, inside and outside, to get rid of any particles of powder that may prove troublesome afterwards.

## CHAPTER XIV

### FINANCIAL AND OTHER DETAILS

#### Supplying Private Prints

DURING a years working I supply hundreds of private prints from Press negatives—and no free lance can afford to ignore all such possible sales for they at least pay some of the overhead charges such as lighting heating and perhaps rent. It is possible that the amateur's first reproduction may sufficiently interest a number of people to make them wish for a few prints. In this case they will write to the office of the newspaper in which the photograph appeared and the editor will either advise them as to the owner of the copyright or pass the letters on to the operator for attention.

Now the beginner will probably be at a loss as to what charges he should make for these private prints. Accordingly in the hope that it will be of some assistance I am giving a list of my own charges. For a number of years I have strictly adhered to this list and I find that it is practically identical with that set out by the leading papers and agencies—

Half plate	Black and White	Unmounted	<sup>s</sup> 1	<sup>d</sup> 9	Mounted	<sup>s</sup> 2	<sup>d</sup> 6
Whole plate			<sup>s</sup> 2	<sup>d</sup> 6		<sup>s</sup> 4	<sup>d</sup> 6
10 in. x 9 in.			<sup>s</sup> 3	<sup>d</sup> 6		<sup>s</sup> 5	<sup>d</sup> 6

Post Free

Of course there are photographers and papers charging as little as 1s for an unmounted whole plate print but judging from what I have seen of these on several occasions it has been an *overcharge*. They had been 'turned out'—that is the only word—from negatives which had neither been carefully handled nor adequately cleaned and spotted. After being badly printed and developed they had been washed dried glazed in *parts* and never allowed to approach the trimming board or the finishing easel. With all their blemishes they had been placed in an envelope without a protecting board. The mail bag did the finishing!

Now bad workmanship does not justify a shilling charge nor is it reasonable that because a print has not been charged for at the highest rate it should be sent out in such a condition. Whether the charge is 6d or 6s no profession respecting operator should allow a dud print to go from his hands. Every photograph sent out privately should be worthy of its place in frame or album. Charge a reasonable price and see that full value is given. Every print sold ought to be well printed, fixed, washed and finished and then adequately protected when posted.

Personally I get the best prices but I see that the utmost value is given in return. A photograph is not meant to be looked at and then thrown away. The pressman should have no less pride of craft than his brother of the studio.

An Order Book should be kept so that a record of any transaction can be traced with accuracy. My own practice is to enter each order immediately on receipt and to dispatch a printed card acknowledging the order. If a new customer makes an inquiry I invariably acknowledge by letter, enclose my price list and await a reply. I find it is more satisfactory both to the customer and to myself to have his or her approval of the price before the order is proceeded with.

Good workmanship should be the aim when printing and finishing these private prints. The stamp of an operator's name on the back of a photograph that has given pleasure to a customer may be the means of securing him entrée to a function of a more or less private nature. There is no telling what such an introduction may mean some day.

### The Free-lance and the Staff Operator—Co-operation or Rivalry?

Once the amateur pressman is established and regularly covering news events over a fairly wide area he will often come in contact with other operators, both staff men and free-lances. At first he may imagine that the free-lances especially will resent his appearance and perhaps go out of their way to put him off the scent. And because a certain amount of rivalry exists he will not dare to join in the general conversation in quiet moments. Let me

## CHAPTER XIV

### FINANCIAL AND OTHER DETAILS

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Half plate	Black and White	Unmounted	1	9	Mounted	2	6
Whole plate			2	6		4	
10 in x 8 in			3	6		5	6

Post Free

Of course there are photographers and papers charging as little as 1s for an unmounted whole plate print but judging from what I have seen of these on several occasions it has been an *overcharge*. They had been turned out—that is the only word—from negatives which had neither been carefully handled nor adequately cleaned and spotted. After being badly printed and developed they had been washed dried glazed in parts and never allowed to approach the trimming board or the finishing easel. With all their blemishes they had been placed in an envelope without a protecting board. The mail bag did the finishing!

Now bad workmanship does not justify a shilling charge nor is it reasonable that because a print has not been charged for at the highest rate it should be sent out in such a condition. Whether the charge is 6d or 1s no profession respecting operator should allow a dual print to go from his hands. Every photograph sent out privately should be worthy of its place in frame or album. Charge a reasonable price and see that full value is given. Every print sold ought to be well printed, fixed, washed and finished and then adequately protected when posted.

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### The Free-lance and the Staff Operator—Co-operation or Rivalry?

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assure him that as fine a spirit of freemasonry exists among Press photographers generally as is to be found anywhere. Provided the new comer displays the right spirit and does not attempt, to use the vernacular, to "teach his grandmother how to suck eggs" or assume an attitude of boastfulness, he will find that, as a rule, both staff man and free-lance will extend a friendship that will be appreciated on many a future occasion.

Of course, there is rivalry, but it is always friendly and pleasant. The staff operator likes to get his paper "one up" on others. And why not? He does not try to get ahead of the operator of a rival paper for any personal gratification but merely for the sake of his paper. Indeed, rival operators are generally the best of friends. So it is with the majority of free lances. There are exceptions, but they are negligible.

Now let us consider the "feeling" between the staff operator and the free lance. Should there be rivalry or mutual co-operation? Both—at the correct time. Rivalry is a fine spur when it is friendly, and on many occasions co-operation is valuable to both staffman and free lance. Here is a case for co-operation. Suppose a staff operator and a free lance meet on a job and find that a particular ceremony offers *two* really good pictures—a close up and a general view—at the same moment. They realize that to make the news value of the event complete, both pictures are necessary. But how are they to be secured? Co-operation provides the solution. Why should one operator get only a general view and the other a close up when both can secure the two pictures by a simple arrangement between themselves? One can take *two* general views and the other *two* close ups in rapid succession and then they can make a little exchange! It is done quite frequently. Such is the spirit existing among news photographers to-day.

When writing on Pictorial Journalism in his book *Journalism for Profit* Michael Joseph says: "The words 'Press photographer' are usually sufficient to take you anywhere, but a free lance should always give way to a staff photographer whenever opportunity occurs. You will find he will help you in return. (The italics are mine.)"

Now let me advise every would be operator to do no such



thing—to give way *at any time* to a staff photographer. Besides it is not done. Why should a free lance give way to a staff operator? Mr Joseph gives the young journalist much good advice but certainly the advice he offers to would be Press photographers in the sentence quoted is not good. And I can assure both Mr Joseph and aspiring pressmen that no decent staff operator *expects* a free lance to give way to him on any occasion neither does a free lance offer to stand aside. The free lance is often more capable than some of his colleagues on the staff and certainly in many instances he enjoys a greater 'standing' in the newspaper world. I do not say this disparagingly but only to state a recognized fact. I know free lances who have repeatedly refused the offer of a staff appointment on leading papers—an offer that was extended to them because of their marked ability.

No do not give way to any operator staff or free lance you are out to get pictures on every possible occasion. And let me repeat that no staff operator will expect you to give way to him.

### Transport

As the Press photographer gains in experience his area of operation will naturally extend and unless he already possesses a car or a motor cycle he will find that being dependent on the railway for getting to jobs in the majority of localities will often mean long waits and unnecessary waste of time not to mention the expense. In some districts it is true there are now bus services in all directions at frequent intervals throughout the day but a great many picture possibilities are in places beyond such services and the operator must secure a means of travel independent of both railway and bus if he is to get to and from jobs in good time.

The car undoubtedly provides a ready reliable and comfortable means of transport but the average beginner in Press photography will find it far beyond his pocket. Upkeep too is a matter for consideration. Next comes the motor cycle which for both initial cost and upkeep can be highly recommended. Either of these means of transport will make the operator independent of fixed time services and

he will be able to set out to investigate a news story within a few minutes of receiving information concerning it.

If the motor-cycle is utilized and the camera used is of the Anschutz pattern the case should be carried over the shoulder. If a reflex is favoured then the bulky camera case will have to be fastened to the carrier of the machine at least on journeys extending beyond a few miles. The case should not be strapped direct on to the carrier or the focal plane shutter will soon lose all efficiency—and probably screws and springs besides. A spring platform or base will have to be added to the carrier and an air cushion will lessen the majority of road shock.

### A Few General Observations

It is always advisable to have a camera ready for immediate use. After a heavy day of operating followed by two or three hours of rush work in the dark room an operator may be tempted to put off loading his slides until morning. This temptation should be guarded against. The few minutes needed to load up in the morning may mean missing a scoop. If I remember rightly a studio photographer in or near Hull had cause to be thankful for having a hand camera ready for instant action when the ill-fated R35 burst into flames over that city. Such a state of preparedness would mean more than one or two gunners to the man in question. Yes always have a camera ready for immediate use.

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When loading dark slides it is a good plan to number the plates. This is especially advisable when covering a function where a number of exposures will be made on personalities. Of course the notebook should record all exposed plates so that no mistake can be made for nothing is more disastrous to a Press photographer than the circulation of an error. This numbering which can be done in one corner with an indelible pencil is unaffected by developing fixing or washing.

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When sending undeveloped plates to a paper or agency numbering is absolutely essential. If dark slides are sent

their numbers will serve to indicate all that is necessary, but if plates are unloaded and packed and all exposures are not being forwarded, then it is advisable to re number them consecutively

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It is well to know that many editors experience a shortage of pictures for a Tuesday's issue. Mondays appear to provide little in the way of news and often stock negatives have to be used as "fill gaps". The operator who delivers something snappy, picturesque, and interesting to the editorial desk will be duly appreciated. The plan is well worth a trial with the local papers at least.

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I am told that process artists have a liking for the double weight print. They say that it lends itself to treatment better than the ordinary paper, which in some makes is very flimsy and tends to curl on the slightest provocation. I find Kodak 'Labra' very good indeed. Its cheapness too is worth consideration especially when a big batch of prints is circulated. It is made in several surfaces and grades but for Press work there are two suitable grades—Vigorous Glossy and Normal Glossy. Both are fast and give excellent rendering even from rather thin negatives.

For rush work double-weight paper is not to be recommended as drying is unduly prolonged but when prints can be made at night for circulation the following morning they will dry without heat or attention.

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When sending out private prints it is advisable to indicate that they are copyright. Many people are entirely ignorant of the law of photographic copyright and they think that they have every right to grant the reproduction of a photograph simply because they have paid for the print. It is not pleasant for an offended photographer to have to seek payment from an editor who honestly thought that the particular photograph was free from copyright or any reproduction fee.

A small but effective COPYRIGHT 'rubber stamp will supply the warning note on the back of the print beside the

operator's name. This advice applies particularly to prints of personages especially those of local interest for editors of country papers may ask Mr So and So to supply them with a photograph of himself and he may send a head which in all probability is a complimentary print from the local free lance. The word Copyright may not mean much to the sender but an editor will realize that if the photograph is reproduced the photographer will seek payment.

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During the winter months when coastal storms are ever possible operators residing in or near seaside resorts should be ready to secure good 'big wave' studies. These always tell their own story and there is a ready market for them among the daily papers. If figures can be introduced effectively so much the better even a dog dodging a 'big one' will increase such a picture's value.

Use a screened plate for this work the ordinary Press plate does not render water at all well.

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There are two technical papers which I advise the operator to read regularly the *British Journal of Photography* and the *Newspaper World*. The former the leading photographic journal constantly imparts sound technical advice. Its regular series of articles contributed by specialists in all branches of photography cannot fail to be of use to beginner and experienced operator. The *NW* is to the journalist what the *BJ* is to the photographer it records the latest developments in all home papers and changes of address and frequently prints articles by leading art editors. And the Press photographer is a journalist inasmuch as he is a collector of news in pictures.

### Conclusion

To those amateur photographers who are keenly interested in their hobby and have leanings to an open air life affording variety of work continual change of thought and surroundings and constant contact with the happenings of life tragic dramatic and humorous for all are met with in the

profession—free lance Press photography offers a means of livelihood which has a fascination and pleasure of its own. Personally, the art of photography and the picture sense have so strong a hold on me that when I “pack my traps” each August for the customary holiday a camera somehow always finds a place among them! My friends are divided into two camps about this habit of mine. Some merely “cannot understand”—others aver that the Scottish blood in me is responsible! I have made resolutions but always they are broken at the last minute for I know that my holiday would not be complete without a camera at hand. The fascination of Press photography cannot easily be shaken off.

It is a profession that offers money making opportunities both to the man or woman, who regards photography as his, or her hobby and to the man who would make it his daily occupation. The amateur can earn sufficient to pay for an annual vacation and the professional can secure a comfortable livelihood if both study what editors want and give it to them. The measure of success in the form of cheques will be in proportion to the zest and ability each displays. There is no royal road.

Success in free lance Press photography qualifies an operator for a staff appointment as nothing else can and if this book assists the aspirant of to-day to become a successful free lance or the “Special Photographic Correspondent” of a leading paper to-morrow then the pleasure of writing it will be increased a hundredfold.

## WHAT WE WANT

### "Messages" from some of the Leading Art Editors

#### *The Art Editor of the "Bystander"*

I am always glad to consider good sharp photographs of a topical nature, of well known personalities at hunts hunt balls shoots, race meetings sports and all events of a social significance.

Photographs of well known actresses are also welcomed. These must have some attractive quality in the grouping or posing so that they would make attractive pages.

#### *The Art Editor of the Daily Chronicle*

The *Daily Chronicle* always wants news pictures and no time should be lost in sending these to our head office unless they are of purely Northern interest when they can be sent direct to our Leeds office. Plates should be sent if delay is thus avoided. As far as general pictures are concerned the art editor is always ready to consider good country-side pictures of outstanding artistic merit pictures that are pretty and happy, and those showing vigorous action. Sports pictures are not required.

#### *The Art Editor of the 'Daily Dispatch'*

It is only necessary to think of the word newspaper to realize the main requirements of a picture editor. Though his medium is so different from that of the news editor, his object is the same—the presentation before the public of the many and varied happenings that make up the complex life of to day.

And note the word 'happenings'. So far as the bulk of newspaper illustrations go that is the whole point—they are not necessarily works of art not examples of photographic technique for its own sake important though these points may be in themselves but picturized news pictures that show something happening or the effect of something that has happened just previously. A portrait of the village blacksmith who carries on at 100 is all right in its way and might stand a good chance of publication but far better is a picture that shows him carrying on. In a word, let the picture tell the story.

In addition to this main class there are two others—the purely novel something of no particular topical value but interesting by reason of its unusual nature and the purely picturesque both of which are of use as occasional relief from the everyday type of picture.

And here is a hint that even the well established professional may find useful. While enlarging up to pick out the best portion of a picture don't forget to send along also one print taking in everything on the negative. While your judgment may be correct the result may not be the right shape for the picture editor's scheme particularly if it happens to be one of the last two or three blocks on the page and must conform to the shape left by the others.

#### *The Art Editor of the Daily Mirror*

We would point out that a study of the pictures we publish is the best guide to the sort of photographs we require but it will be noted that these must be of news interest, these naturally being of important events in different parts of the country as soon after they happen as possible.

*The Art Editor of the "Manchester Guardian"*

The *Manchester Guardian* is glad to consider photographs of serious general news interest either English or foreign. They should have a pictorial value and be of a high standard technically.

*The Art Editor of the "Daily Mail"*

The art editor of the *Daily Mail* (and also the *London Evening News* and *Weekly Dispatch*) is always pleased to see on approval interesting news photographs. Negatives or prints can be sent and if the latter are submitted, the size preferred is whole plate. The *Daily Mail* pays the highest rates in journalism for special exclusive pictures. The minimum fee is 17s 6d.

*The Art Editor of "The Times"*

Photographs submitted to *The Times* must have a news interest. The original glass or film negative is preferred but when this is impossible, black and white bromide prints should be sent. If the picture is of a railway accident, for example it should be dispatched by the first available train. There is no need for the photographer to develop his plates or films. That can be done in *The Times* office, which has a fully equipped developing and printing department. If plates are sent they should be securely packed. Full descriptions of the scenes should be included. Pictures sent a day late are useless. Where a photograph has no special news value but relates, say, to a building of historical interest threatened with demolition, or gives a topical view, a good bromide print of not less than half plate size may be submitted. This type of photograph is judged partly on its news value and partly on its artistic merit. *The Times* endeavours to combine news with art in its pictures. Any photograph if of strong news or topical interest, is welcome but no crime photographs are considered. Preference is always given to the most artistic photographs of general subjects.

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Daily Herald	Carmelite Street L.C. 4	1	6
Daily Mail	Northfle House E.C. 4 and Daily		
	Maiden Lane Manchester	17	6
Daily News	19 Bouverie Street E.C. 4	17	6
Daily Telegraph	137 Fleet Street E.C. 4	17	6
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Belfast Telegraph	Royal Avenue Belfast	10	6
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Leicester Mercury	75 Albion Street Leicester	14	
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Liverpool Echo	54 Victoria Street Liverpool	14	
Liverpool Post	54 Victoria Street Liverpool	14	
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Notts Guardian	South Sherwood Street, Nottingham	14	
Sheffield Independent	21 Fargate Sheffield	14	
Sheffield Telegraph	High Street Sheffield	14	
Western Mail	St Mary Street, Cardiff	10	6



Wolverhampton Express (Even)	50 Queen Street, Wolverhampton	10	6
Yorkshire Evening Post	Change Court, Allston Street, Leeds	14	
Yorkshire Observer	20 Kirkgate, Bradford	10	6
Yorkshire Post	Change Court, Allston Street, Leeds	14	
Yorkshire Telegraph (Even)	High Street, Sheffield	11	

## A FTW WEEKLY NEWSPAPERS

Glasgow Weekly Record	67 Hope Street, Glasgow	10	6
Newcastle Weekly Chronicle	Westgate Road, Newcastle on Tyne	10	6
The Times Supplement	Printing House Square, F C 1	14	
The Times Weekly	Printing House Square, F C 4	14	
Weekly Scotsman	21 North Bridge, Edinburgh	10	6
Yorkshire Weekly Post	Change Court, Allston Street, Leeds	14	

## SUNDAY PAPERS USING PICTURES

News of the World	30 Boulevard Street, F C 4	17	6
People	222 Strand, W C 2	17	6
Reynolds	8 Temple Avenue, F C 4	17	6
Sunday Chronicle	Withy Grove, Manchester	17	6
Sunday Express	8 Blue Lane, F C 4	17	6
Sunday Graphic	200 Gray's Inn Road, W C 1	17	6
Sunday News	3 Salisbury Square, F C 4	17	6
Sunday Pictorial	Geraldine House, Fitter Lane, F C 4	17	6
Sunday Dispatch	Northcliffe House, Carmelite St F C 4	17	6

## ILLUSTRATED WEEKLIES

Bystander	346 Strand, W C 2	17	6
Country Life	20 Tavistock Street, Strand, W C 2	14	
Field	Windsor House, Breams Hgts F C 4	14	
Graphic	316 Strand, W C 2	14	
Illustrated London News	116 Strand, W C 2	14	
Illustrated Sporting & Dram News	146 Strand, W C 2	17	6
Sketch	346 Strand, W C 2	14	
Sphere	116 Strand, W C 2	14	
Tatler	346 Strand, W C 2	17	6

## SPORTS PRESS

All Sports	Fleetway Hse, Farringdon St, F C 4	11	
Athletic News	Withy Grove, Manchester	10	6
Football Favourite	Fleetway Hse, Farringdon St, F C 4	10	6
Sports Pictures	79 Temple Chambers, F C 4	14	
Topical Times	188 Fleet Street, F C 4	14	

## MOTORING PRESS

Auto-Car	20 Tudor Street, F C 4	10	6
Light Car and Cycle-car	7 15 Rosebery Avenue, F C 4	10	6
Motor	7 15 Rosebery Avenue, F C 1	10	6
Motor Cycle	20 Tudor Street, F C 4	10	6
Motor Cycling	7 15 Rosebery Avenue, F C 1	10	6

## AGRICULTURAL PRESS

Farmer and Stockbreeder	1 Monnox House, Norfolk St, W C 2	10	6
Farmers' Express	1 Southampton St, Strand, W C 2	10	6
Farm, Field and Fireside	1 Southampton St, Strand, W C 2	10	6

North British Agriculturist	377 High Street Edinb'g	10 6
Scottish Farmer	93 Hope Street Glasg'w	10 6

## SOME MISCELLANEOUS PUBLICATIONS

Golf Illustrated	28 Wolston Place NW 1	10 6
Golf Monthly	St James Place Edinb'g	10 6
Our Dogs	Oxford Road Station Adj' coach Manchester	10 6
Syren and Shipping	91 Leadenhall Street EC 3	10 6
The Motor Boat	7 1 <sup>st</sup> Rosebery Avenue EC 4	10 6
The Motor Ship	7 1 <sup>st</sup> Rosebery Avenue EC 4	10 6
Children's Newspaper	Fleetway House Farringdon St EC 4	14 6
Co-operative News	Long Millgate Manchester	10 6
The Producer	118 Corporation Street Manchester	10 6
Sunday Companion	Fleetway House Farringdon St EC 4	10 6
Christian Herald	6 Tudor Street EC 4	10 6
Time and Tide	88 Fleet Street EC 4	10 6
The Scout	16 Henrietta Street WC 2	10 6
Tennis Illustrated	92 Fleet Street EC 4	10 6
Woman's Pictorial	Farringdon Street EC 4	10 6

Since the tabulating of the foregoing and the publication of the first edition of this book there has been a slight revision of the reproduction fees as paid by the leading newspapers. Where previously practically all newspapers included portraits and stamp leads in their ordinary reproductions and standard minimum rate of payment these are now paid at a reduced rate. Apart from this however the London and provincial rates for news and general interest pictures (as given below) remain practically the same as in 1927.

## LONDON NEWSPAPER RATES

Stamp leads up to 2½ sq in	12 6
Portraits up to 1½ sq in	15 0
Any picture up to 30 sq in	17 6
Any picture over 30 up to 50 sq in	20 6
Any picture over 50 up to 80 sq in	25 0
Any picture over 80 sq in	30 0

## PROVINCIAL NEWSPAPER RATES

Stamp leads up to 2½ sq in	7 6
Any picture other than a stamp lead up to 10 sq in	10 6
Any picture over 10 up to 80 sq in	15 0
Any picture over 80 sq in	17 6

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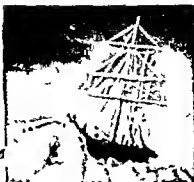
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